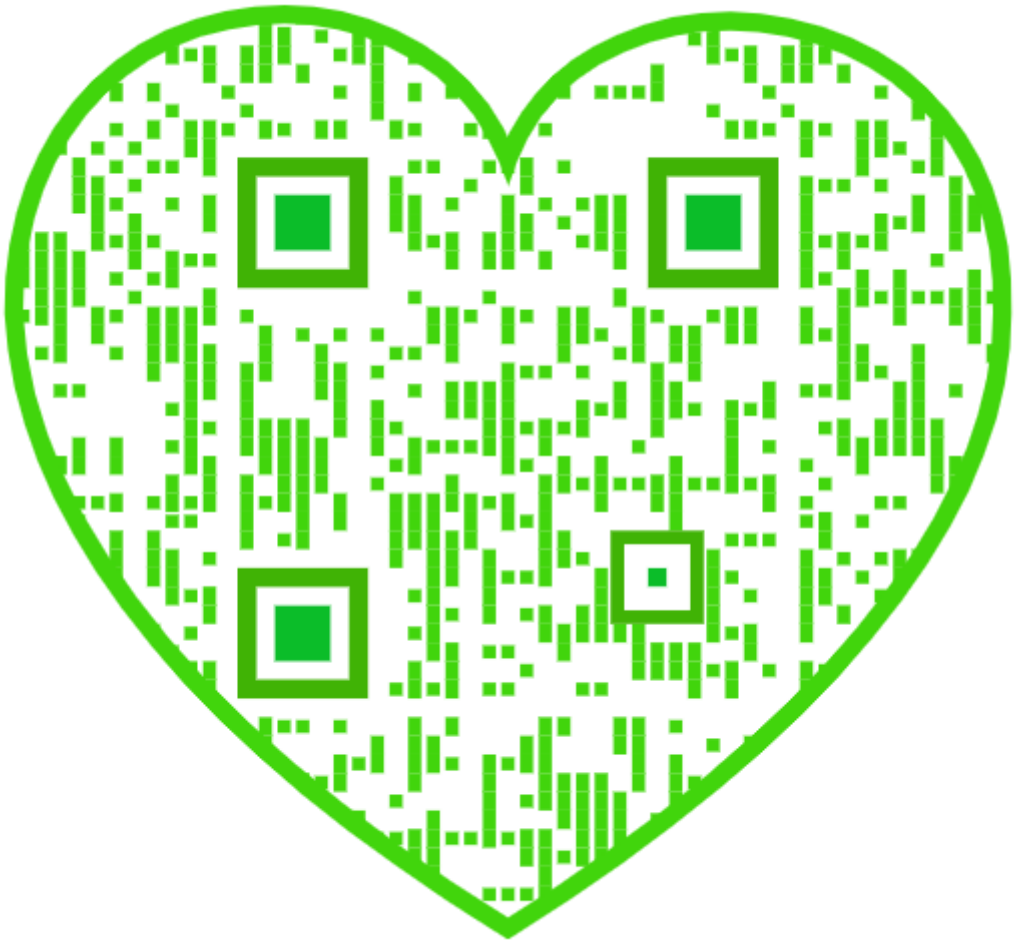

THE ARCHITECT

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JANUARY · 1917

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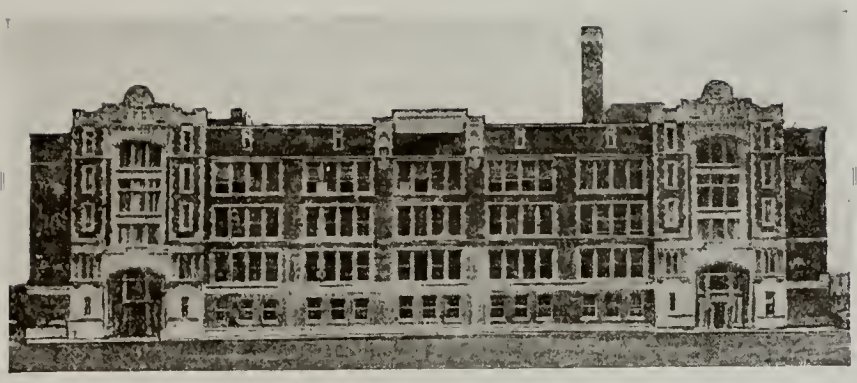

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J. A. DRUMMOND
EDITOR

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DECORATION, STATE CAPITOL ROTUNDA -- ARTHUR F. MATHEWS, ARTIST

THE ARCHITECT

VOL. XIII. SAN FRANCISCO, JANUARY, 1917 NO. 1

DECORATION BY ARTHUR F. MATHEWS

Painting On Walls.

By ARTHUR F. MATHEWS

WHILE not a new art, strictly speaking, mural painting, as they say, may be viewed as modern in many respects. Not so long since it was placed to one side under the rough caption, the decorative, as something aside from the easel picture, and governed by a different set of rules. Now the utmost new thing is presumed to be decorative—and the doctrinal is defied. Still, this does not mean that success in the art of painting on wall or ceiling is dependent upon a complete defiance of all time-honored customs. Tonality, or the hegemony of color, and design—sequence of line, spot and dot—things all schools and every tyro strive to accomplish — whatever the pretense—still hold as essentials. Moreover, the plain man as yet expects a reasonable likeness to nature to be a part of the scheme in paintings. Although, perhaps, not demanding so much that such representation shall represent his particular point of vantage, nor so singularly cater to the things he adores, the latter, as of yore, still has an eye to a certain analogy of art to nature—and it would appear as if such is ever to be so. We may, then, in a rough way at least, accept the time-honored postulate, one applying to both easel and wall painting, that a picture ought to be designed, in tone and fairly represent what it pretends, natural or otherwise. That is, it being a work of art, and art being skill, science, a knowing way, it follows, a painting is ill indeed if crude, lacks design, is off tone, does not stick on the wall or stay in its frame. And one may add, such precepts are particularly to be observed in the art here in question if success is desired in the broader

"ENVOYS OF PEACE"

"THE GHOST EAGLE"

"VICTORY SONG"

MURAL DECORATIONS BY MAYNARD DIXON

"THE POOL"

FOR RESIDENCE OF ANITA M. BALDWIN

"VISION OF ST. FRANCIS" -- UNION SAVINGS BANK -- BY ARTHUR F. MATHEWS

sense. Or, to put the case somewhat differently, the notional — the transitional mood, or freak of the moment—while tolerable and amusing, perhaps, in a movable piece of furniture like an easel painting, becomes somewhat of a burden in the fixed article. A certain reservation or submergence of the idiosyncrasy of the artist seems essential to success in mural painting. Commonly enough, it is assumed here that this happy result is to be arrived at only through some accepted or traditional form. So common is this notion that some, I believe, truly think reservation, form, justness of color or any agreeable exercise of art must be what they vagnely state as academic. Being among those who have little of respect for the "traditional" or the so-named "academic," knowing both to be quite empirical and out of place in an age when every man is supposed to take his science with his mother's milk, form has no limitations in its meaning. So the approved way is neither more nor less precious than the disapproved manner. Both are legitimate subjects for the knife, as it were. In truth, one does not have to practice the art of mural painting very long before he is conscious that each new problem invites a new form, manner and technique. Architecture itself — and one cannot think of the art of painting on walls or ceilings without thinking of this one — is a more liberal art than a few years back, when it was mostly either bonded to the archeological or given over to petty conceits of questionable worth. Moreover, architects are becoming alive to the idea that the chief charm of the old work they so often strive to recreate lies in the individuality of the decorative attending such—in the intrinsic value of such as works of art, aside from the architectural value. One com-

"Suffer Little Children to Come Unto Me" -- Children's Hospital -- By Arthur F. Mathews

"THE HILLS" -- FOR MR. A. MATTEI, FRESNO -- GOTTARDO PIAZZONI, ARTIST

menting upon our public buildings touches this, in saying: "It must be owing to some prevailing superficial æstheticism in our midst that this monument has neither within nor without any sign, imagery or reminder of the people whom it oversights and who built it; this indeed is a sad commentary upon our civilization."

While not addicted to the exaggerated notion that the people create their own arts out of some mystery, or mystic substance, it must be confessed, as artists under fairly normal circumstances are a part of this rather vague entity, the people, there is a mutual agreement between the

Columbia Theatre Curtain -- By Arthur F. Mathews

arts and the community or something is wrong somewhere. My quarrel—if I have any—is with the principle as the doctrinaires indiscriminately apply it, rather than with the thing itself. As h i n t e d, even in its individual aspect, a work of art is so much involved in the reminiscent, it is rather dangerous to assume it to be either foregn or native—cosmopolite or provincial — else speaking of one sufficiently ancient and isolated to put it out of time and place. That is, contemporary criticism, etc., is not worth much, not being disinterested enough. In any case, *a priori* methods of classification are clumsy, as any one may see

"THE COAST" -- FOR MR. A. MATTEI, FRESNO, GOTTARDO PIAZZONI, ARTIST

on glancing over the nomenclature and the critical conclusions of the nineteenth century. From this period we get the most of our superficial æstheticism and the main play of our industrious ways, or, to say it differently, our empirical dilettante mercantilism.

Somewhat naturally, at the moment, our public buildings would reflect this culture, and our contemporary criticism voice it. Again, commonly enough, the effects of it are supposed to be peculiarly American—also the cause, but there are doubts here. I would look upon it rather as cosmopolite. As said by another keen-eyed architect: "The architecture of America was foreshadowed when the Puritan set foot on Plymouth's granite rocks." You see, like the artist, the nation must outlive the lectures of the preceptor—something it is doing,

MURAL DECORATION BY ARTHUR F. MATHEWS

although the wise do not seem to know. We are gradually living down the odd notion that art is an extravagance, an immorality, the time when every connoisseur felt it his bounden duty to chase for geniuses and look out for the dangerous elements in the arts. One French has given us a striking illustration of the illusion, if I may say it so, when he says: "It is debasing to speak of one skilled in the fine arts of architecture, sculpture and painting as a virtuoso, the virtuous, as these arts are but the ornamental fringe of a nation's life and are practiced to the sacrifice of all manliness of character, its very woof and texture."

Another tells us: "In our time it makes little difference whether there are any master works, as modern processes make it possible for any one, if not too finically asthetic, to purchase cheaply good replicas of the old masters." These two remarkable passages make up the complexion of the American criticism, its moral and economic color, so to speak, and one might believe, reflects itself in our public works. At least, one could say with a measure of truth, such open a splendid opportunity for mere commercial adventure. It would be wrong, then, to criticise the architect as an individual without considering the circumstances running counter to, perhaps, his personal convictions, and in which he becomes involved against his will.

In truth, the rule holds good with the people; their prophets and critics whom they lean upon are seldom what they pretend; and their agents are often more occupied in satisfying their own particular conceits than in acting for those they represent. Like so many educators, such are often more engaged with instilling their own prejudices than developing, as they should, the innate faculties of their pupils or charges. Pardon this seeming digression; but all art, as intimated, is so much involved in the common customs and habits of a community that a view of one opens out the whole. This is particularly true with the art in view. Not being divisible from architecture, the art symbolizing what of general sentiment or ideality a community possesses or is possessed by, it follows it must necessarily take on something of the same general fever of the other. Noting this, many, like Grimm in his "Life of Michaelangelo," assume: "No art is deserving of being called more than mechanical else the master worker embodies in his work, or uses as a vehicle a symbolism made by a people to represent their ideals as to what is beautiful and sacred." In its rawness, such attitude resolves itself into pure sentimentality — or "idol of the cave worship"—as Grimm illustrates, when he added later: "After all, the chief interest in these old works (to him) lies in the sentiments we surround them with." Moreover, he tells us further along: *(Continued on page 53)*

VIEWS OF RESIDENCE OF S. ERLANGER, SAN FRANCISCO

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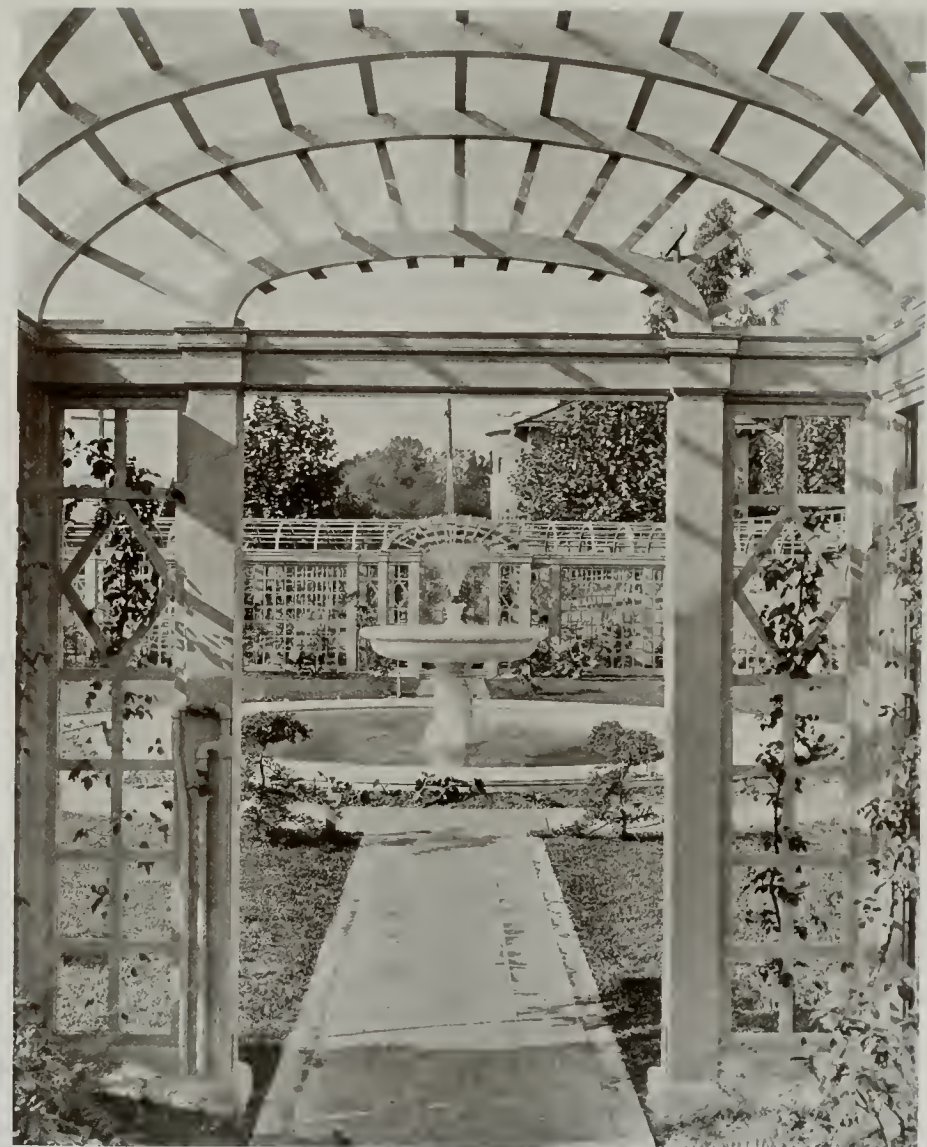

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Decorative Sculpture in California.

By RALPH STACKPOLE

CALIFORNIA has contributed generously, for her short history, to the wealth of the world. As she has added gold, she has added men to the arts; writers, musicians, painters, sculptors. In sculptors, she has limited the number to comparatively few, but on one of these she has bestowed her most precious gifts.

This is not only recognized locally of Arthur Putnam, but over the world where his work has been shown.

What Putnam has done in the animal world is well known. It is also well known that France produced one great animal sculptor, California the other. But of what Putnam has done in the decoration of buildings little is known. Yet through a period of ten years he was constantly at work on architectural decoration, at the same time carrying on the work by which he has become famous. On many of our finest buildings the details are enriched and beautified, and made to live by him; banks, churches, hotels, offices, clubs, hold examples of his art.

Stevenson Monument -- Bruce Porter, Designer

Around the trolley-poles of our city he has written the history of the pioneer in strong, simple language, as the Romans wrote their history on the Trajan column. It is California's story, and will be a living record of the future.

In the Bank of California two puma lions rest lithely over the clock looking sadly at the material world beneath, and counting the hours, as their wild and primitive life is rapidly coming to an end.

In the First Unitarian Church great winged angels look down, as guardians over us; they look as though they are deeply concerned about our affairs here. They have real character, something unusual in modern angels.

In the buffet of the St. Francis Hotel there are many beautiful panels, depicting the wild life of animals and birds. As you take spice from a retainer to disguise the odor of liquor, a puma lion, sphinx-like, keeps your secret.

The ornaments in the office of Willis Polk are as elegant as any in the old chambers of Venice.

The sphinx, of which two in replica guard the entrance to the Park Museum, is an admirable work of art, and of great psychological significance. The head is magnificent; the feline and human were never more perfectly combined; it shows all the strength, all the cruelty with which the female can protect and defend; not a trace of deceit or cunning that the claws might suggest; but an implacable and stern sense of right that she has the power to uphold.

Putnam once made two splendid panels for the entrance of a dance hall on Pacific Street. They were of satyrs and nymphs, dancing as satyrs and nymphs would dance. The police were shocked and had them removed. They were fine enough for a museum. Once more the officials were wrong.

I have mentioned these few works to show the range of Putnam's activities. No job was too big or too small for him. There was no subject that he could not turn into the highest form of art expression. He combines animals with foliage in a remarkable way. The animals, even when thrown into the most rigid design, never lose their force or live qualities.

Decoration in the Office of Willis Polk & Co. -- Arthur Putnam, Sculptor

Much of his work has suffered through being executed by unskilled and unartistic workmen; that which was cast direct will ever be precious.

Bruce Porter's Fountain to Robert Louis Stevenson in Portsmouth Square rightly belongs with decorative sculpture. It is very plain and simple, but tells its

"Reverence for Beauty of the World"
Figure on Masonic Temple
Bliss & Faville, Architects
Ralph Stackpole, Sculptor

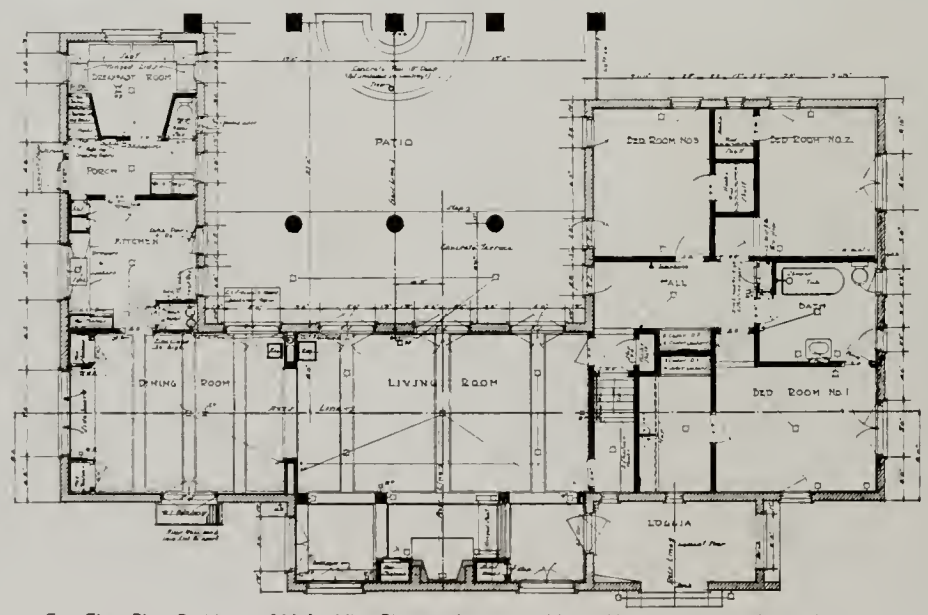
Arthur Putnam, Sculptor

"Reverence for the Mystery of Heaven"
Figure on Masonic Temple
Bliss & Faville, Architects
Ralph Stackpole, Sculptor

story with great power. Its effect as a whole, its meaning, its beauty, its tender tribute to Stevenson, the way it conveys his message to the people that pass, make it fulfil the purpose of a memorial monument as do few monuments.

Leo Lentelli is a true decorative sculptor. From the East, a native of Italy, his sojourn among us, whether short or prolonged, will have a good influence on the decorative sculptor that is to come. Already, several buildings have been given charm and elegance by his hands. His work is imaginative and fanciful, gay and joyous, its quality of enrichment beautiful. He follows very closely the modern tendencies of thought in art today. His work is suggestive of his native country; it is reminiscent of Della Robbia and Donatello; but whatever influence these masters of the Renaissance have had upon him, he is keenly modern and of our time.

His ornament suggests designs and patterns that are never obvious nor overdone; his figures design themselves into the main scheme and are never separated, overmodeled nor made for themselves alone.



First Floor Plan, Residence of H. L. Aller, Phoenix, Arizona -- Harris Allen, Architect, Oakland, California

We recall with real pleasure his work in the Court of Abundance at the Exposition, the two columns flanking the tower; how well the figures went with the shaft! They were part of it, as if they had grown with it!

This power of making figures, ornament, and architecture one, to my mind is the first essential of decorative sculpture, and it is a talent that Lentelli has to a very marked degree.

Douglas Tilden is the father of sculpture in California. His many monuments so overshadow his decorative work that we hardly think of him in connection with architectural decoration, and yet he has done some fine things. He has recently made a series of panel insets for the McElroy Fountain in Lakeside Park, Oakland. In them he has depicted the Ages of Man in high relief. It is a very serious and earnest work, and is done with much contemplative thought.

The future of decorative sculpture here should be bright. The standard these men have set is very high, and if California continues her output of talent, with the beautiful materials she has, and with her leaves and fruit and flowers as motives for ornament, her cities should be as lovely as any in the world.

Spice Retainer, Bohemian Club Buffet
Arthur Putnam, Sculptor

Painting On Walls.

(Continued from page 18)

"Like Rembrandt, Michaelangelo created a world for himself—and lived in it," and disregarded the threats of "the toad" of Venice (Artino) to drag him before the Inquisition for taking liberties with the people's symbols. That is, an artist may sometimes be less mechanical than the times and comments he finds himself amidst. However, in saying mural painting is in a broad sense a new art; I mean it is not so involved in historical example as the other forms of painting are, nor so easy to play with by empirics. One needs a mead of science; for there is no convenient palette already set for the dilettanti by which he can assure us this is the "Grand Traditional Manner." One must adventure here. And this suits the modern; for he has a different point of view than most old work exhibits. He has no fixed symbolism serving to represent his ideals of the sacred and beautiful. Another architect, in wandering over the grounds of the Panama-Pacific International Exposition, appears to have grasped something of this when he speaks of the Adventurous Bowman there as a symbolism of human progress as too "old fashioned — too old fashioned in our day to represent human progress by the Superman pushing himself forward by dominance of personality." "The theme," I should say, "would be co-operation in terms of equality, socially and economically, our wonderful machines and the new powers these bring."

Painters would put this thetis aside as literary, with the statement: It is not proper for the drawn symbol, and therefore calculated to bring the monstrous in art. Moreover, the biology and history in it are rather clouded. It is debatable whether modern democracy means the submergence of the more skilled in a co-operative mass of mediocrity, or "the uplift" of the exceptionally gifted for the enrichment of the whole. However, argument is not my purpose; the object here, in bringing these different points of view together, being to liberate the arts somewhat from the narrow criticism they seem subject to under a pretense of the cos-

Boy and Puma Group on Fountain for E. W. Scripps, San Diego
Arthur Putnam, Sculptor

Angel on Tomb of the Richard O'Neil Family -- Holy Cross Cemetery -- Ralph Stackpole, Sculptor

mopolite, or the universal. In another way, it might serve to impress artists also with the broad aspect of the arts, these not being nearly so much personal affairs as some seem to believe.

Arthur Putnam, Sculptor

Some, of course, look at mural painting as attended with all manner of curtailments of their personal liberties and unfortunate restrictions upon the art of painting. Formerly, or not so long since, it did seem to be a sort of critical pose to associate "the decorative" in painting with some hieroglyphic, architectonic, or primitive form; but things move swiftly these days. Traditional methods? — there are none, save very much soiled school mannerisms passing as such amidst the unwary. From the fifteenth century wall picture to the middle of the nineteenth, when Puvis de Chavannes placed his wall paintings in the Pantheon at Paris, is a long jump, particularly so for traditions.

Those were fallow years indeed, the four hundred years from fifteen hundred to nineteen seventy-two. Even in easel painting the period is marked only by an oasis here and there. "The Grand Art" looked higher than poor nature and a mean skill (art for art's sake) in that somewhat arid time. This was the time also when the arts were thought pagan in origin, risque, ornamental fringe, and demoralizing to a people. So, when it is said, where Giotto put the demonstrative in wall pictures — cut out the stiff Byzantine decoration from them—Puvis de Chavannes put nature back into this art, there is spoken a lengthy history—sinister, indeed, between the lines.

Sphinx at Entrance of Golden Gate Park Park -- Arthur Putnam, Sculptor

Commonly all the dark places and concepts are mentioned as peculiarly America's; but this is to cut us off from our rights and interests in the rich heritage in art of the great Indo-European tribe, and give to Europe an appearance in artistry, as a modern institution, quite false. The trick works two ways, and to our disadvantage both ways. On the one hand we are cut off from legitimately echoing the ideals of the tribe by animadverse commentors, and on the other straddled by bad habits not singularly ours. So, where the American artist finds a certain brotherhood between self and the European and his arts, the merely contentious deny it, and preach a gospel of isolation couched in cosmopolite terms full of supercilious snobbery.

And there are enough to listen to such, and it is so that more of the illegitimately foreign creep into our monuments than of the legitimately foreign.

An inastute criticism, under the impression that hegemony in color and a very desirable sequence in line, dot and spot, or design, in painting and a broad generalization of nature were academic and essentially foreign to, say, California, might block all native expression and convince people they would better wait on chance and decorate themselves with the puerile than to consciously attempt self-expression.

Medallion for Bohemian Club Jinks, 1911
Arthur Putnam, Sculptor

Terra Cotta Group Over Entrance to Mission Branch Library
Leo Lentelli, Sculptor

PUMA FOUNTAIN -- ST. FRANCIS HOTEL -- ARTHUR PUTNAM, SCULPTOR

Of course, among those who profess great adoration for general knowledge and a deep scorn for particular knowledge and things, a deliberate attempt at self-expression is a horror. "Art is a universality—an unconscious outcropping of the spirit." "Art is beauty"—a vagary. Tolstoi tells us, he spent some ten years in the vain endeavor to discover what this particular "Philosophy of the Arts" meant, and gave it up. He gave it up, because he did not realize that the cult or cabal was a factor in itself—practicing an exclusive art—art for art's sake—and bespoke little appreciation of the arts and the people in general save as these served to be used and bought or sold for its singular gratification and profit. So—this cult or cabal having had the best ear of the public for some odd centuries—one is quite likely to be grievously misunderstood in advancing the "extraordinary notion" that art, either as an individual or as a community expression is a conscious act. To be rustic, naive, picturesque, and to be artistic are two widely distinctive things or acts. Curiously enough, the cult extensively advertises this truth in its tremulous activities to "educate" the people in "Art," or what it assumes to be "Art." However, a modern community is anything but naive or picturesque and unconscious. They are all informed—woefully so—in art; and the plan of the city of San Francisco is the best proof of this fact I know of; for, beyond the peradventure of a doubt, it is the most deliberately applied piece of artistry extant. The trouble with it is, that in applying the art the instigators took the most unnatural course they could possibly have taken, and pretended to be practical rather than artistic. And it is here where the ultra æsthetic and the extreme in practicality come together and make a mess of things. Neither seem to be able to take a simple problem and work it out in an economical, rational fashion, or to perceive the incongruities of their precepts and practices. Another illustration of such collaboration was the suggestion of placing the "End of the Trail" at the "end of the Lincoln Highway."

Arthur Putnam, Sculptor

Personal Impressions of the 50th Annual Convention of The American Institute of Architects.

By JOHN BAKEWELL, JR.

I HAVE been asked to give my personal impressions of the recent convention of the American Institute of Architects, and as I, like the great majority of the delegates who attended the convention, left filled with the greatest enthusiasm and with a renewed sense of the dignity of our profession, it is with pleasure that I avail myself of this opportunity to give an informal report to those who elected me a delegate.

In the first place let me apologize for the personal note that this report will have. It is not to be an account of the doings of the convention, but my own impression of that convention.

This is the first convention which I have attended as a delegate, and perhaps for that very reason these impressions will be of interest to those who have yet to attend their first convention.

I will first endeavor to state some of the benefits which the delegate receives from attendance at the convention.

The convention was very well attended; in fact, our northern neighbor, the State of Washington, had more men present than it was entitled to as delegates. This very fact of attendance and the close association which it gives to the members of any delegation is of very great value, not only to the individuals thus thrown together, but also to the Chapter which they represent. This was especially true of our San Francisco group. Mr. Mathews, Mr. Faville, Mr. Hayes and myself all went to Minneapolis on the same train, Mr. Howard, the fifth delegate, having left earlier in order to attend the annual meeting of the Association of Collegiate Schools of Architecture. I believe that we all left that train better friends and with a better understanding than when we boarded it. We saw a great deal of each other at the convention, and on all subjects which came up for discussion in the convention we were of one mind. We members of local Chapters have our misunderstandings and differences, but it is remarkable how much less important they become at such a time. This, I feel, is one of the most important functions of a general convention. Professional rivals become for the time professional associates with the sympathy and f e l l o w feeling of associates.

Apart from this association with the members of our own delegation there is a very close association with the delegates from the other Chapters; and in one's talks and discussions with these other men naturally all questions of local importance lose their importance. I do not mean to say that we did not discuss local questions, but we only discussed local questions which were of common interest. For instance, Mr. Mathews and I, being members of the State Board, discussed the workings of State laws with other men interested in the same subject. We learned the defects and virtues of their laws and compared them with our own.

The most vital subjects were ever present in these informal discussions of delegates, such as competition programs, whether open or closed or double competitions were preferable. (By the way, I did not hear a word in support of the double competition or the closed competition. All whom I happened to meet were for the old-fashioned open competition with certain restrictions, the very form which the Institute has discarded.) The rate of charges also came up for discussion and the best method of educating the student of architecture, and the best method of educating the public to appreciate him after he has been made an architect. The Government also came in for its share of discussion.

And I feel that these gatherings at the lunch or dinner table with the discussions that take place there not only decide in large measure the actions taken by the convention itself, but also have a far-reaching effect in bringing the members of the profession from all over the country to the same way of thinking on the real problems of the profession. The influence of such a man as Lafarge, for instance, or of Sturgis or Fenner, is given a far-reaching importance that it could never otherwise get, and the views of the newest and least known delegate are received with as much consideration as those of the oldest and most celebrated, for there is no trace of snobbishness at the convention. Any man's views are taken for what they are worth upon any serious question. As such questions when discussed with men of one's own locality are always more or less mixed up with personalities and personal interests, it is very hard to get any benefit from their discussion, but when discussed, we will say, at a table where there are a dozen men from a dozen different States, differences of opinion become points of interest and instruction instead of points of dissension.

These ethical and general questions were not touched upon on the convention floor. This convention had certain business to do, and did it. Unfortunately, these broader questions did not form a part of this program, except in so far as such matters as the organization and personnel of the Institute must of necessity eventually effect the solutions of problems by the Institute. The program for this particular convention concerned itself largely with the necessary business of reorganizing and reforming the Institute itself and its membership. The questions of membership and relation of Chapters to the Institute are very important, and the convention accomplished a great deal in getting such questions finally settled and adopted. Its work was constructive and radical. The reports of the standing and special committees had already been read by the various members of the Institute, and any good suggestions had already been made to these committees and accepted or rejected, so that there was little discussion of the resolutions formulated and presented by the Executive Committee and passed by the convention.

The man who argues for or against a resolution usually does it for the sole purpose of expressing his views. He usually does not so much care whether a motion is lost or carried as that he shall be heard and his views considered.

The result of the information and requests for suggestions sent out to Chapters months before the convention was that the individuals who had suggestions or arguments to offer had already offered them, or if not, felt that they had at least had the opportunity to do so. Many of their suggestions were embodied in the reports, or if not, they had received the reasons for not including them. The practical result was that nearly all the resolutions were offered in carefully thought out form by the Executive Committee and adopted unanimously without discussion. By this means a great deal of constructive work was accomplished in a comparatively short time. In fact, the thing which, in the opinion of the men who have been delegates year after year, differentiated this convention from former conventions was the amount of constructive work done, the lack of friction and the freedom from unnecessary and prolonged discussion.

There were, however, a few subjects which called forth considerable discussion and on which quite a decided difference of opinion was manifested.

The first of these subjects was the amendments to the Constitution concerning Chapter membership and Institute membership. Several Chapters had sent delegates who were instructed to present certain views. Representatives of each delegation were made a committee to take up these matters, and after certain minor changes the report of the committee was adopted.

The New York delegation wished to make nominations for Fellow membership a Chapter function; each Chapter to present a list of, say, not to exceed ten members, the idea being that these members should be voted on and a certain number of them chosen as fellows before any other nominations from the Chapter in question would be made by the Executive Committee. This suggested amendment was lost.

Objection was also made to the requirement that Chapter members should lose their chapter membership should they not be elected to the Institute within a certain time. This objection also failed of adoption.

The proposed remodeling and furnishing of the Octagon House and the building of a small office building in connection with it were discussed at great length. The very conservative members, led by Mr. Waid, were very doubtful of the advisability of the practical side of this question, and it was only after assurance that the Institute would not be involved in possible debt that they withdrew their opposition.

The matter, however, which roused the longest discussion and the strongest opposition was the innocent and modest report of the Education Committee. The evening before the last was devoted to the reading of papers bearing upon the subject of education. Both Mr. Sturgis and Mr. Lafarge read very interesting papers. That of Mr. Lafarge was somewhat revolutionary in tone and did not approve in many respects the modern methods of school education. While his criticisms were very well taken, and while they applied as much to the general educational system of the country as to the special subject of architecture, they were not in entire accord with the feelings of the college professors present, and a number of these disagreed with the sentiments expressed, in the discussions at the table on the next day.

Then on the last day came the report of the Committee on Education, and the college professors had their innings.

The meeting of Associate Collegiate Schools of Architecture had taken place just before the convention, and there were among the delegates a considerable number of educators who had attended that meeting. They objected to the minimum requirements for entrance to and also for graduation from colleges, which were to be adopted by the Institute as necessary for the Institute's approval of the college in question. As none of the delegates, except the Committee on Education and the college professors, knew just what these minimum requirements were, the discussion was mostly confined to those most interested. This did not prevent certain delegates, however, from stating what they thought were defects in the work of students, and how they would suggest improvements. The final result was the referring back of the committee's report after several hours of heated discussion. This was the only committee report which was not adopted and was referred back only out of consideration for the objections of the professors of architecture.

In the election of new officers, San Francisco was given representation upon the Board of Directors in the person of Mr. W. B. Faville, recent president of the San Francisco Chapter.

The dinner on the last evening was most enjoyable, with a few very witty and entertaining speeches.

Dr. Vincent, president of the University of Minnesota, delivered a remarkable address, in which he discussed such things as government architecture with a delightfully sarcastic and humorous yet serious touch. While he expressed the view of the architect better than I have ever heard it expressed by an architect, he did not pass the architect himself without a clever dig or two.

Then Mr. Louis LaBeaume, of St. Louis, read a very amusing poem called "Washington Pie," which recounted how Congressman Bunk, of Medicine Flat, worked his way up by a judicious distribution of pie in the shape of public buildings.

Mr. Whitaker took for his theme the question of Public Buildings in Washington, and showed by means of illustration how the really important buildings of the United States capital are neglected in order that favored landlords may collect rent from the Government while at the same time the smallest communities of the country are given buildings out of all proportion to their needs.

THE ARCHITECT

VOL. XIII SAN FRANCISCO, JANUARY, 1917 NO. 1

Editorial.

WITH the present issue is started a more or less systematic and discriminating policy regarding illustrations: While we will continue to publish photographs of work executed during the last few years in California and other Western States, it is the intention to divide the various classes of buildings into groups, and each number will be devoted largely to the illustration of carefully chosen examples of one of these groups, with incidental matter of description, suggestion, or appreciation; in short, a series of articles upon churches, schools, residences, as the case may be, based on the best recent architecture of the Coast, so far as the efforts of our editorial staff may accomplish this result.

More than one issue will be required for certain types, as for example, domestic work of moderate cost, which starts the series, and will be continued in a later issue. Occasional numbers will be devoted to single firms whose work is of sufficiently distinctive character and quantity.

The accompanying articles will be written by adequate representatives of the various allied arts.

Buildings will be selected not only for architectural excellence, but also for adaptation to environment. This means not only what is generally understood as landscape gardening or landscape architecture, but more than that, a realization of the community feeling as it tends toward harmony of masses as well as refinement of detail. It is a fine thing to design a beautiful building that will be a joy and an inspiration for as many years as our American impatience will permit; but how often does an architect have a chance to design a building isolated from others, that will count for itself alone? And how often is a fine facade ruined by its neighbors! It is interesting and encouraging to note that in the recent competition for a State building in the San Francisco Civic Center, the matter of harmony in style and scale with the existing buildings was made mandatory in the program.

And, obviously, emphasis should be laid upon such types as are peculiarly suited to California. In this connection exemplars of foreign work will be shown from time to time.

It is believed that the program thus briefly outlined will prove stimulating and valuable to architecture on this Coast.

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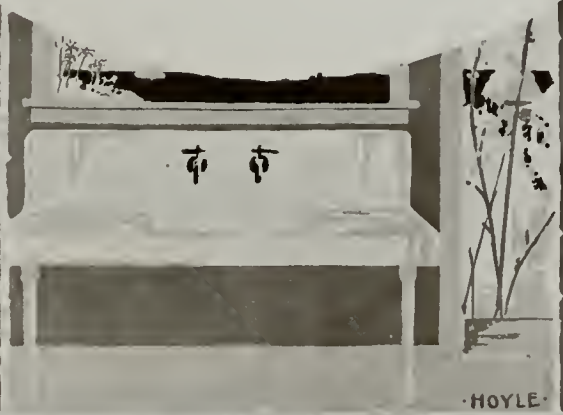

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Cotè, Seattle. Treasurer, Ellsworth P Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of San Francisco Chapter

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the Chapter, 233 Post Street, on Thursday, December 21, 1916. The meeting was called to order by the Vice-President, Mr. Sylvain Schnaittacher, in the absence of the President, at 4 p. m.

The necessary quorum was present.

MINUTES

The minutes of the special meeting held on November 3d and the regular meeting held on November 16th were read and approved.

STANDING COMMITTEES

Board of Directors: Nothing to report. *Legislative Committee:* Nothing to report. *San Francisco Sub-Committee on Competitions:* Mr. Mooser, for this committee, reported as follows:

To the San Francisco Chapter, A. I. A., San Francisco, Cal.

DEAR SIRS:

Your Sub-Committee on Competitions beg to submit a partial report in the matter of the "State Building in Civic Center, San Francisco," now in progress.

The first stage of the Competition, in which drawings were submitted on November 15, 1916, has been held; there were 52 competitors and resulted in the following eight firms being selected to enter the second stage: Bakewell & Brown, Bliss & Faville, Wood & Simpson, Charles P. Weeks, Rixford & Baur, Lewis P. Hobart, W. C. Hays, all of San Francisco, and F. J. Delongchamps, of Reno, Nevada.

The time for submitting drawings in the second stage is February 15, 1916. Respectfully submitted,

SUB-COMMITTEE ON COMPETITIONS,
S. F. CHAPTER, A. I. A.,
By WILLIAM MOOSER, *Chairman.*

City Planning: It was reported that the Commonwealth Club was drafting a Zone Ordinance for the City of San Francisco. *Institute Relations:* Nothing to report. *Commercial Bodies:* Nothing to report. *Chapter Trustees* (Books with S. F. Architectural Club): Nothing to report. *Education:* Nothing to report.

COMMUNICATIONS

From the Civic Architectural League of Sacramento, enclosing a copy of a contract entered into between the local Board of Education and Shea & Lofquist.

MEMBERSHIP

Mr. Edwin J. Symmes having made the necessary application and having been balleted upon, twenty-seven ballots were received and counted and Mr. Edwin J. Symmes was declared unanimously elected to Chapter membership

NEW BUSINESS

With reference to the communication from the Civic League of Sacramento, on motion duly made, seconded and carried, it was referred to the Board of Directors with instructions to report at the next meeting of the Chapter.

Mr. Schnaittacher announced that the State Board of Architecture would hold a meeting at Santa Barbara to consider amendments to the Act Regulating the Practice of Architecture submitted by the Southern California Chapter, and suggested that this Chapter be represented by a member who is not a member of the State Board of Architecture.

ADJOURNMENT

There being no further business before the Chapter, the meeting adjourned at 5 p. m.

Subject to approval.....1916.

MORRIS M. BRUCE, Secretary.

Minutes of Southern California Chapter

MINUTES OF THE ONE HUNDRED AND SECOND MEETING

The one hundred and second meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club on Tuesday, December 19, 1916. The meeting was called to order at 8:10 p. m. by President J. E. Allison.

The following members were present: J. E. Allison, John C. Austin, J. J. Backus, A. B. Benton, G. E. Bergstrom, W. J. Dodd, A. M. Edelman, W. E. Erkes, R. C. Farrell, Elmer Grey, J. C. Hillman, John P. Krempel, S. B. Marston, A. C Martin, S. Tilden Norton, Robt. H. Orr, John Parkinson, H M. Patterson, Thos. F. Power, Alfred W. Rea, A. F. Rosenheim, August Wackerbarth, A. R. Walker, H. F. Withey, P O Wright, Jr.

As guests of the Chapter were present: Mr. W. E. Prine, of the *Southwest Contractor*, and Wm. Dallamore and Harry Iles, of the *Builder and Contractor*.

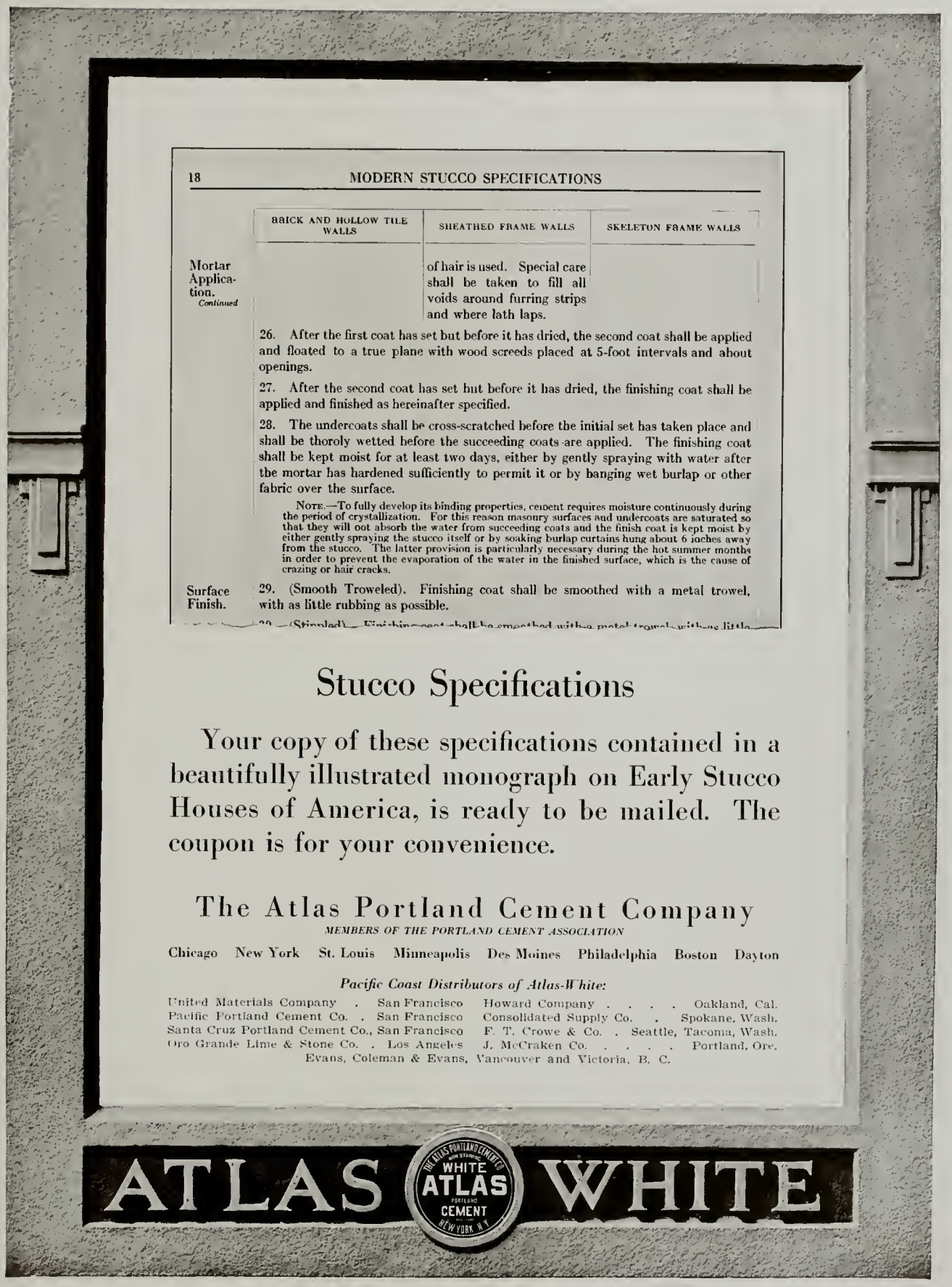
The minutes of the one hundredth and one hundred and first meetings of the Chapter were read and approved.

For the Board of Directors, the Secretary reported a meeting held in the office of Mr. J. E. Allison on December first, at which Mr. Myron Hunt was appointed as a sixth delegate of the Chapter to the Fiftieth Annual Convention.

For the A. I. A. Sub-Committee on Education, Mr. Elmer Grey read a communication from Mr. Hector Alliot, and his reply thereto, relative to the intentions of the Southern California Chapter in carrying out the work suggested some twelve months ago in the establishment of a rotating exhibit at the Southwest Museum. After general discussion, motion was made by Mr. A. C. Martin, duly seconded and carried, that the new Committee on Education make special effort to carry this work out during the coming year. Report was also rendered relative to a competition for a small brick house in the city of Seattle, which had been previously offered as an undertaking under the auspices of this Chapter. The committee reported they were watching the results with interest.

Announcement was next made of the appointment by the President of the Permanent Committee on Legislation, consisting of Geo. E. Bergstrom, John C Austin, J. J Backus, A. R. Walker, and H. M. Patterson.

(Continued on page 62)


18 MODERN STUCCO SPECIFICATIONS
BRICK AND HOLLOW TILE WALLS
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SKELETON FRAME WALLS
Mortar Application. Continued
of hair is used. Special care shall be taken to fill all voids around furring strips and where lath laps.
26. After the first coat has set but before it has dried, the second coat shall be applied and floated to a true plane with wood screeds placed at 5-foot intervals and about openings.
27. After the second coat has set but before it has dried, the finishing coat shall be applied and finished as hereinafter specified.
28. The undercoats shall be cross-scratched before the initial set has taken place and shall be thoroly wetted before the succeeding coats are applied. The finishing coat shall be kept moist for at least two days, either by gently spraying with water after the mortar has hardened sufficiently to permit it or by banging wet burlap or other fabric over the surface.
NOTE.—To fully develop its binding properties, cement requires moisture continuously during the period of crystallization. For this reason masonry surfaces and undercoats are saturated so that they will not absorb the water from succeeding coats and the finish coat is kept moist by either gently spraying the stucco itself or by soaking burlap curtains hung about 6 inches away from the stucco. The latter provision is particularly necessary during the hot summer months in order to prevent the evaporation of the water in the finished surface, which is the cause of crazing or hair cracks.
Surface Finish.
29. (Smooth Troweled). Finishing coat shall be smoothed with a metal trowel, with as little rubbing as possible.

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California Architect Honored by the National Education Association.

JOHN J. DONOVAN, architect of Oakland, and of the firm of C. W. Dickey and John J. Donovan, has received a signal honor in being appointed by the Department of School Administration of the National Education Association to serve as a member of the Committee on Standardization of Planning and Construction of School Buildings. This appointment is not only gratifying to Mr. Donovan, but to the city of Oakland as well, for it is a recognition of the splendid schools of that city. Mr. Donovan is the architect for the city of Oakland.

Among the other architects serving on the committee are Mr. William B. Ittner, of St. Louis, Missouri, and C. B. J. Snyder, architect for the School Board of New York City; both cities are noted for their remarkably good school buildings.

The original committee appointed by the Department of Education of the National Education Association, consists of Mr. Frank Irving Cooper, architect, Boston, Massachusetts, chairman; Dr. Lewis M. Terman, Professor of Education at Stanford University, California; Mr. S. A. Challman, School Building Commissioner, of Minnesota; Mr. Charles E. Chadsey, Superintendent of Schools, Detroit, Michigan, and Dr. Leonard P. Ayers, Doctor of Education, Russell Sage Foundation. Acting with this committee are Mr. Edwin C. Baldwin, of the Massachusetts State Board of Education; Mr. William B. Ittner, architect of St. Louis, Missouri; Mr. C. B. J. Snyder, architect of New York City, and Mr. John J. Donovan, architect of Oakland, California. The latter four are serving as associate members of the committee.

The work of the committee will be to collect data on the areas devoted to school activities and to prepare charts that will be acceptable to school investigators to show areas and cubes of the different rooms and parts of the school building. And it is the object of the committee to obtain drawings of the very best schools, both high and elementary, and from these drawings collect the data above mentioned, together with any other data that may be of value to the educational world. For instance, the Art Department, Class Rooms, Study Room, Commercial Department, Home Economics Department, Laboratory, Lecture Rooms, Music Rooms, small rooms and unassigned rooms, Administration Department, Assembly Halls, Gymnasium, Corridors, Libraries, Locker and Shower Rooms, Lunch Rooms, Recreation Rooms, Toilet Rooms, Wardrobes, etc., and from these drawings compile the areas and cubes of the different rooms and ratioing the parts with the total cube of the building.

Some effort also will be made to obtain cost data, although this is not an important feature for the work of the committee, inasmuch as this is variable, due to the changes in cost of materials and labor in different sections of the country, but the value of the work will be that which will enable superintendents and principals to almost accurately compute their wants into areas and cubages and thereby arrive at a good understanding of the approximate size of a building economically designed. It is not the intention of the committee to in any way restrict development of school design, but rather to furnish the tools whereby school designing may be developed.

It is Mr. Donovan's intention to obtain drawings from the architects who have performed the most creditable work on the Coast, and to give them every credit for that work in his report to the chairman of the committee.

Official News of Pacific Coast Chapters A. I. A.

(Continued from page 60)

For this committee, Mr. G. E. Bergstrom reported that two meetings had been held; the first a joint meeting with the Southern District Board. Mr. Bergstrom further rendered the Chapter a rough outline summary of the amendment to the State Practice Law as proposed. It was moved by Mr. Withey, duly seconded and carried, that in view of the short span of time before the convening of the Legislature, the entire matter be left in the hands of the committee with power to act.

For the A. I. A. Sub-Committee on Public Information, Mr. S. Tilden Norton reported one meeting held and rendered a brief outline of the work proposed by the committee during the year.

For the A. I. A. Sub Committee on Competitions, Mr. A. F. Rosenheim reported the sending out of notices to Chapter members relative to a competition in the city of Tucson, Arizona. This competition was held to be not in conformity with the Competition Code of the Institute.

For the Committee on City Planning, Mr. H. F. Withey read the year's annual report, which had not been rendered at the annual meeting. This report was ordered filed in the records of the Chapter.

For the Committee on Institute Membership, Mr. A. F. Rosenheim reported the number of applications presented to the Institute, and a further application for Institute membership was presented to the Chapter for their unanimous endorsement. It was moved, seconded, and carried, that this application be presented by the applicant to the committee in the usual form.

Communications were next read as follows:

From E. C. Kemper, Executive Secretary of the American Institute of Architects, advising the Chapter as to the election to Institute membership of the following members: Mr. Harrison Albright, Mr. F. Pierpont Davis, Mr. Homer W. Glidden, Mr. Lyman Farwell, Mr. Walter E. Erkes, Mr. Henry F. Withey, Mr. W. J. Dodd, Mr. Garrett Van Pelt, Jr., Mr. Sylvanus B. Marston, Mr. John T. Vawter.

A further communication from Mr. E. C. Kemper advised the Chapter of the election of Mr. R. C. Farrell to Institute membership.

Under the head of new business, Mr. A. C. Martin called the Chapter's attention to an attempt on the part of the plastering fraternity to read certain measures into the building ordinances. This matter was, by resolution adopted, referred to the Committee on Contracts and Specifications.

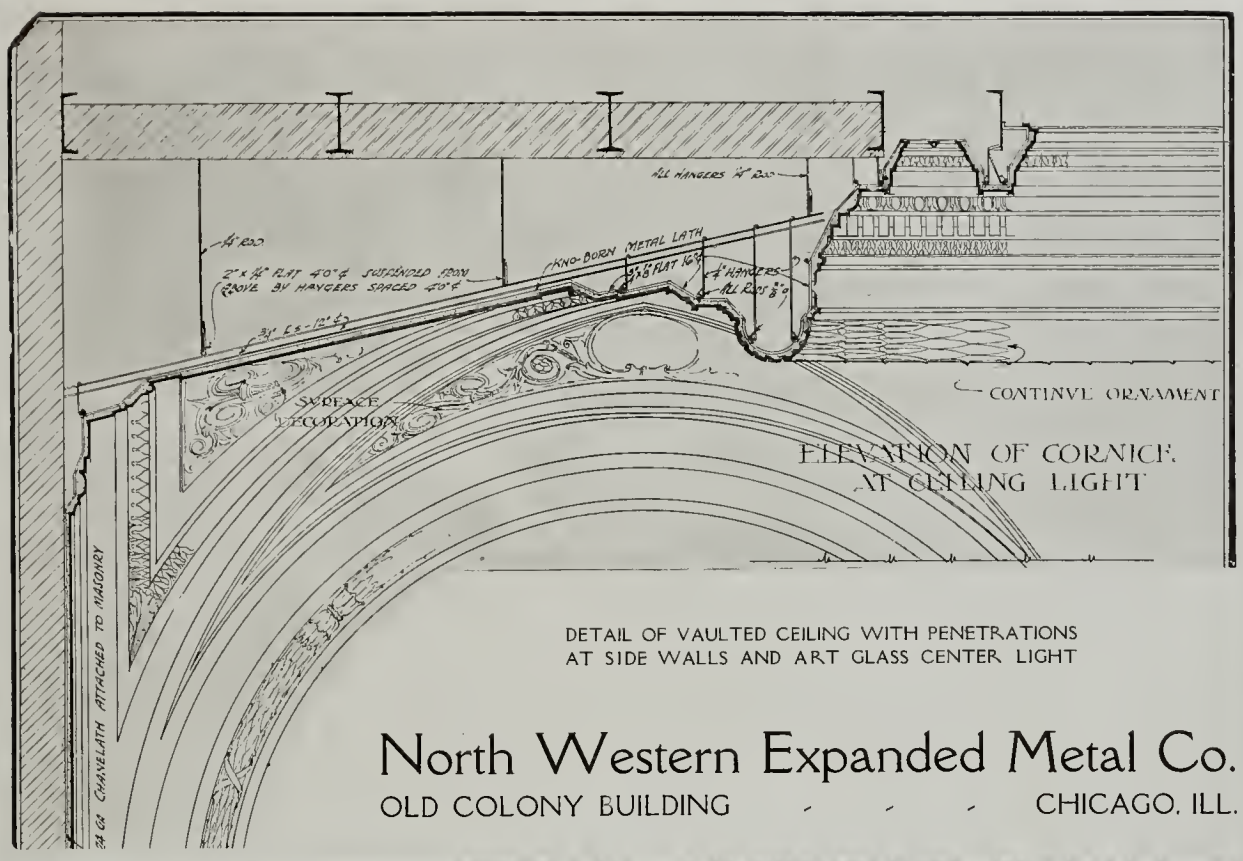
Report was next rendered by Mr. H. F. Withey, the Chapter's representative to the meeting of the State Housing Commission held in San Diego, November 13th to 16th, inclusive. This report was ordered filed.

The attention of the Chapter was drawn to the fact that several city commissions have vacancies occurring on or about January 1, 1917, and a resolution was adopted that the President and Secretary wait upon the Mayor offering the good offices of this Chapter in suggesting appointees to the commissions where vacancies occur. This resolution applied particularly to commissions wherein the value of an architectural appointment would be evident, such as the Board of Public Works, the Municipal Art Commission, and the Park Commission.

As part of the work of the Committee on Public Information, Mr. H. F. Withey reported on a plan discussed in committee for the establishment of an annual medal of honor, or of merit, for the best architectural work of each year. General discussion followed this suggestion, and by resolution adopted was left in the hands of the committee to work out more fully in detail.

Mr. A. C. Martin next followed with a report of the delegates to the Fiftieth Annual Convention.

The meeting adjourned at 10:40. A. R. WALKER, *Secretary.*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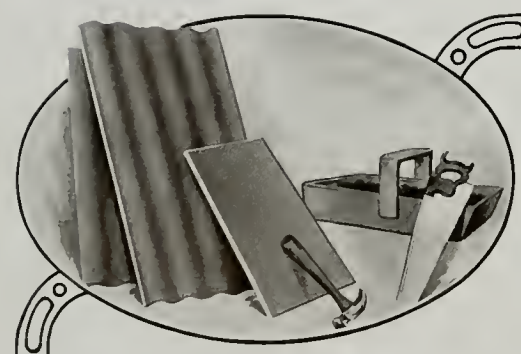

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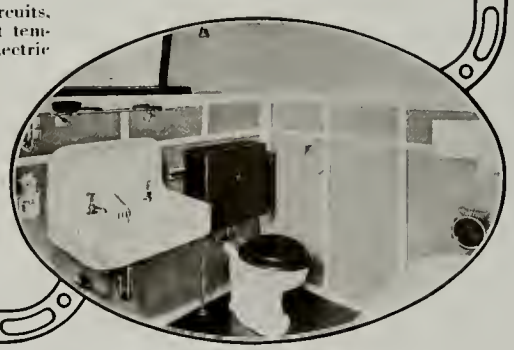

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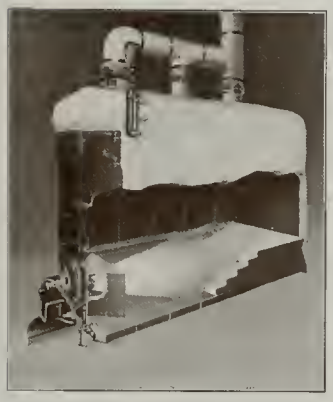

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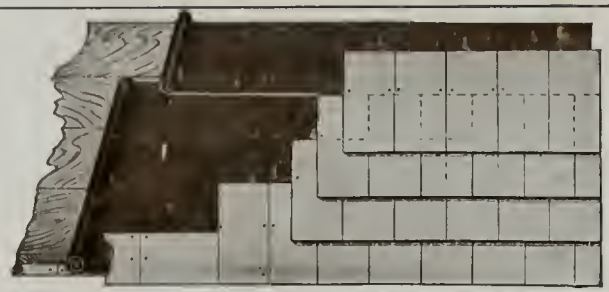

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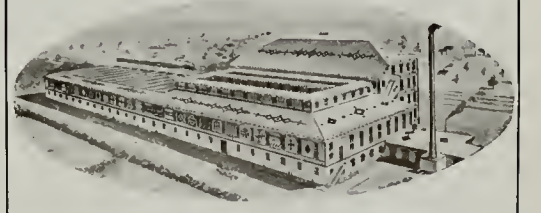

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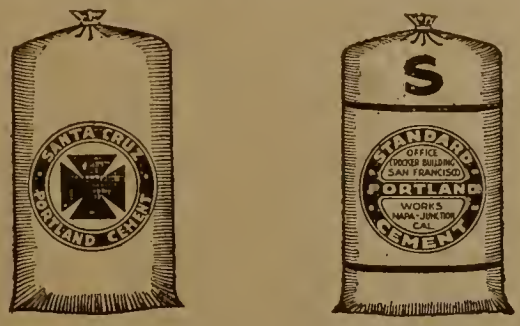

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2 Congress Hotel
3 Puget Sound Traction, Light & Power Co.
4 Lincoln Hotel
5 Elks Club
6 Stuart Building, White Building, Henry Building
7 Cobb Building
8 Joshua Green Building
9 Pantages Theatre Building
10 Washington Securities Building
11 Fischer Building
12 Eilers Music House
13 Washington Hotel
14 Washington Apartments
15 Haight Building
16 Savoy Hotel
17 American Bank Building
18 Boston Block
19 Melhorn Building
20 New York Block
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22 Bon Marche
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24 Oxford Hotel
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THE ARCHITECT

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DECORATION STATE CAPITOL ROTUNDA. "THE ARTS." BY ARTHUR F. MATHEWS

Painting On Walls.*

By ARTHUR F. MATHEWS

THE joy is in the doing, not in holding fast to what is done." In teaching, a certain codification of knowledge won by experience seems essential to success. Among the conservative, the preservation of such organization intact and inviolable is a prime impulse. It would appear that our erstwhile "art criticism," or quasi-artistic authorities, were possessed by the notion, it was its particular privilege and mission to codify the "known principles of the plastic arts" and act at once as the conservator of them and as the instructor of the artists and the populace. In the lat-

*Second paper; first paper appeared in January issue.

DECORATION STATE CAPITOL ROTUNDA. "THE ARTS," BY ARTHUR F. MATHEWS

ter years of the nineteenth century, artists strove to convince the cult of cabal that the double pose was untenable, that there was no proof the examples on which the precepts of "criticism" were founded, were exemplars of a mature art, suffering no exceptions, addenda or extensions whatever. It was common enough to hear people speak of the dogmas of the arts as if the rough and ready rules loosely governing them were conclusive. In combatting the notion, artists—never given to reducing their experiences and the general principles they discover to the common tongue—were much at a disadvantage in any formal or informal debate. Still, once in a while, such were appreciably effective; but, perhaps, after all is said, the most effective instrument used—and unconsciously—was their own "legitimate" tools. In their own works were the best defensive and offensive means. Moreover, the erstwhile criticism had within self a means of immolation. Virtually, "the non-artistic experience in criticism" as an authority committed suicide.

At the moment, judging from certain "art publications" coming to hand, quasi-artistic experience—and some of the more genuine sort—feel it imperative to

DECORATION STATE CAPITOL ROTUNDA, "THE ARTS," BY ARTHUR F. MATHEWS

take up the cudgel in opposition to a general tendency towards ativism in the arts plastic of the present, and lay down the law. In acting on the impulse, such seem to stumble into two of the most grievous errors of concept of the discredited school of criticism, *i. e.*, "That art for art's sake is a poor thing; that the dependence of the plastic arts upon nature for their substance, necessarily establishes the principle that painting and sculpture are true only when they are deceptively like nature." That is, they tell us the happiness in doing, in making, is alloyed with a base instinct, else having in view some "moral motive" aside from the inherent morality of good workmanship. On the other hand, the poetic or fictioning element, the prime motive in all the "fine" or musical arts, as the Greek was wont to say—is eliminated as "artificial" or superficial. And therewith I find them saying: "Such and such are merely technical; there is little behind this, after all; and one is not convinced of the realities in this, as one cannot put one's hand behind the representations of natural substances in it."

The habits men contract from their associations, whether these are insinuated by "back or front door" processes of "education," are unaccountable and sometimes ineradicable. Our constant association with nature and the impressiveness of her suggestions alone would prompt us to reflect her in our works.

Non-artistics' failures in estimating the interrelationships of the plastic arts and nature were in the flesh rather than in the spirit, their experiences being in the obviously superficial rather than in the less readily seen underlying active principles of organism, common to nature and the plastic arts.

"Beyond certain elementary facts of acoustics, modern music shows no direct connection with nature independent of art; indeed, it is already that art determines the selection of these elementary acoustic facts. Just as in painting, art determines the selection of those facts that come under the cognizance of optics. In music the purely acoustic principles are comparatively fewer and simpler than the optical principle of painting, and their artistic interaction transforms them into something no less remote from the laboratory experiments of acoustic science than from the unorganized sounds of nature. The result is that while the ordinary non-artistic experience of sight affords so much material for plastic art that vulgar conception of good painting is that it is deceptively like nature, the ordinary non-artistic experience with sound has so little in common with music that musical realism is, with rare exception, generally regarded as eccentric. This contrast between music and plastic art may be partly explained by the amount of mental work undergone, during the earliest infancy of both the race and the individual, in interpreting sensations of space.

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"When the baby learns the shape of things by taking them in the hand, and gradually advances to the discovery that his toes belong to him, he goes through an amount of work quite forgotten by the adult.

"Such work gives the facts of normal vision an amount of organic principles that makes them admirable raw material for art.

"The power of distinguishing sensations of sound is associated with no such mental work. Until codified in human speech, it does not give any raw materials for art, yet so powerful are its primitive effects that music (in the bird-song sense of sound indulged in for its own attractiveness) is as long prior to language as the brilliant colors of animals and flowers are prior to painting.

"All these facts, while they tend to make musical expression an early phenomenon in the history of life, are extremely unfavorable to the early development of musical art.

"It is hardly surprising that music long remained as imperfect as its legendary powers were portentous, even in the hands of so supremely an artistic race as that of classical Greece. And whatever wonder this backwardness might arouse, it vanishes when we realize the extreme difficulty of the process by which the principles of the modern art were established."

The latter paragraph of the above quotation is given because it seems to imply that the art of painting reached some sort of mature expression among the Greeks. To whatever stage of maturity architecture and sculpture arrived in classical Greece, the painting of that period is more an elaborated and primitive concept than the art of painting as understood later, or in the so-called Renaissance era in Italy. I say in Italy, for I am mindful of Michaelangelo's exposition of the wide difference between the "painting of central Europe of the time and that of Italy." However, when the eclectic school of the Caracchi of Bologna, the proud boast of which was, "the color of Titian, the drawing of Michaelangelo and elegance of Raphael," came to its legitimate end in the so-called "Academy of Art" of an effete culture, even "the maturity of the Renaissance in painting came under question." The searching eyes and inquisitiveness of the nineteenth century pried into the doctrines of the arts plastic as these had been received through school traditions. No doubt some went drunken in the discovery that the "Grand Art" was not so final and complete in its examples and principles; and there-

DECORATION STATE CAPITOL ROTUNDA, "THE EXPLORER." "THE DISCOVERER," BY ARTHUR F. MTAHEWS

with condemned the whole because it failed in detail—was narrow where it had pretended to be broad. One of the results was the widely advertised, at the time, pre-Raphaelite movement—mostly English in extraction; Raphael suffered a momentous eclipse in a purely atavistic phenomenon, and the world reverted to a species of primitivism in its "artistic concepts" in the arts of sculpture and painting. To be deceptively like nature was the highest point of attainment these arts could accomplish in the common order of things. As a result, any artist who turned to nature and sedulously studied her ways became in the eyes of non-artistic or quasi-artistic criticism, a "Realist," else he showed a firm determination to cling to the "ancient and honorable traditions in the plastic arts." That is, he must reveal the "universal brown tonality" or he was a realist, an impressionist or a mere decorative painter. In these days all such nomenclature is recognized in artistic circles as but signs of the incomparable confusion of the period, however significant they may be still in the minds of our dilettanti.

Those who turned to the art of "Mural Painting" did so, not so much to get "more wall space," but to escape the carping comments of the latter years of the late century and get more air. In their adventures there was little in tradition or precedent to guide them, save the primitive and whatever they could get out of the muddled state of affairs then surrounding "the easel painting." Fortunately the people had no preconceived notions in the art, excepting it was understood in a way to be "different than another sort of art." In a vague manner, "realism" was known not to be the prime motive or impulse of the artist. With self, the boards were swept clean of incumbrances, with the reservation that any art means organization—in this particular art, the organization of line, spot, dot and color under a leadership that is co-ordinate with "architecture"—if not precisely "the architectural." When asked, on being given the commission for one of the "murals" at the Exposition, if I were agreeable to following a general scheme "laid out" by the painters as a body, my answer was, such is the game—the art—in mural painting. The joy of it is to succeed in preserving one's own prejudices while yielding to a common interest.

And this is the art as I understand it—an individual expression through a more or less universal medium—not a commonly accepted technical manner or dominant fashion in the pigmentary art, or cosmetics, but something more in the discrete than in the concrete.

Painting being the art of expression in line

DECORATION STATE CAPITOL ROTUNDA. "SPANISH OCCUPANCY," BY ARTHUR F. MATHEWS

and color, the organization of line and color seems to me to be quite important. And as color—defined among artists as colors under one light—seems to be the chief factor in the success of mural painting, at least, and as all schools and nature also lead out with one color, and, as I have found in my "empirical experience," this leading color is what makes a painting or picture stay in its frame or stick on a wall, holding all it contains firmly, I am bound to say hegemony in color is the prime principle in the art of painting, mural or of the easel sort. For my own convenience, the leader is called the field color, the ground on which one plays to his heart's content, and often to others' confusion. Primitives represent it ganchely as a flat, unsympathetic tone. The "academic school" and a good many other schools secure this "pre-eminent quality" by means of saturating a painting with some favorite brown, or other sauce of color. "The impressionists" rejected these means, clumsy at best. In the great anxiety of these latter to represent sunlight in "versimilitude," they forgot many things, and yet "tonality" they did not neglect. "Plein aire," thinly diffused light, the play of contrasting and complementary colors, all fascinated them. But this was not so new, or revolutionary; the painters of Italy in "The Golden Age" were fascinated by chiro scuro, massed lighting, perspective—atmospheric and linear—and various other matters in optics and physics. Painting extends into so many sources of sensations, that one is almost driven at times to put a limitation on the art, saying, "Thus far shalt thou go, and no further." Of course, there is a type that shrinks away from any extended experience and knowledge, for fear of disturbing their native or aboriginal genius. But this is another story. Faint heart never won laurels in the arts—whatever happens with the lady. The lady sometimes will woo; nature never does in art. Merely because "Chinese painting reached a high state of organization without the aid of a veracious perspective; and, on the other hand, carefully formulated certain decorative principles resting on optical and physical basis—sans evidence of realistic tendencies—of the vulgar sort," proves but little. Moreover, the eventual detachment and the direful consequences of such detachment from nature, leading to an exclusive reliance upon precedent and formula, happened in Chinese painting as elsewhere in the arts so circumstanced. Cut from the life, Chinese painting is mostly ancient history. Just as men should take a bath once in a while, breathe the fresh air and exercise, art should return to the fountain head of experience for revivification.

DECORATION STATE CAPITOL ROTUNDA, "AMERICAN OCCUPATION," BY ARTHUR F. MATHEWS

Every painter has his bad quarter of an hour, the time his digestive apparatus (psychic) gets jammed. His salvation depends upon his ability of rejection and selection. I believe it is William James who has said: "The reason infant prodigies die young is because they get brain bound; having absorbed their knowledge by the back-door method, unwittingly, they have developed no corresponding power to eject the useless"; so their systems become poisoned, so to speak, by undigested matter. The hardest problem an instructor in the plastic arts has to contend with among his infant prodigies is to break these young colts of the tricks they learn in libraries and in street gutters. Not one, but all, bring forth into a "modern art school" the ancient and honorable plumb line, the asphaltum or umber pigments (for tone), an egoistic sense of what their precious individual arts are, and an unfathomable philosophy in strange mixtures of mercantile and dilettante context.

In a way, modernity might be spoken of as an infant prodigy of like sort, so crowded is it with experiences and knowledge of violent contradictions, things and visions insinuated into its material and psychic self surreptitiously, at times, and at others by forced feeding. Knowledge, as Goethe spoke of his own day, is so vast in its cumulations that it is no longer a furtherance; in the future one will have to be skilled in some handicraft in order to make any use of it. Somehow or other it does not please the world to pay any attention to its wisdom, nor its common sense, until too sick to benefit save at the hands of the most ruthless surgery—or should I say, at the muzzle of a sixteen-inch gun? Modern systems, as the same says again, has made it possible to produce quantities of things having the appearance of worthiness, but which have no value. The "just as good" has become a byword with us. One quoted in the foregone portion of this has assured us, "the just as good" is a sufficient substitute in the fine arts, for modernity, if it dissembles under the guise of "old master works"—"excellent copies of ancient works made by machinery controlled by deficient workers." The economic and artistic consequences of this insensate philosophy are aptly illustrated by a mere dressmaker: "Women should not seek to have many costumes, all of poor make and substance; but a few, of fine make and materials; for in pursuing the other course, they are not only ever shoddily costumed, but such has a bad effect upon the workers; these, finally resenting being given tawdry things all the time, and only nasty occupations, get careless, the better class of workers ultimately deserting the trades."

(Continued on page 123.)

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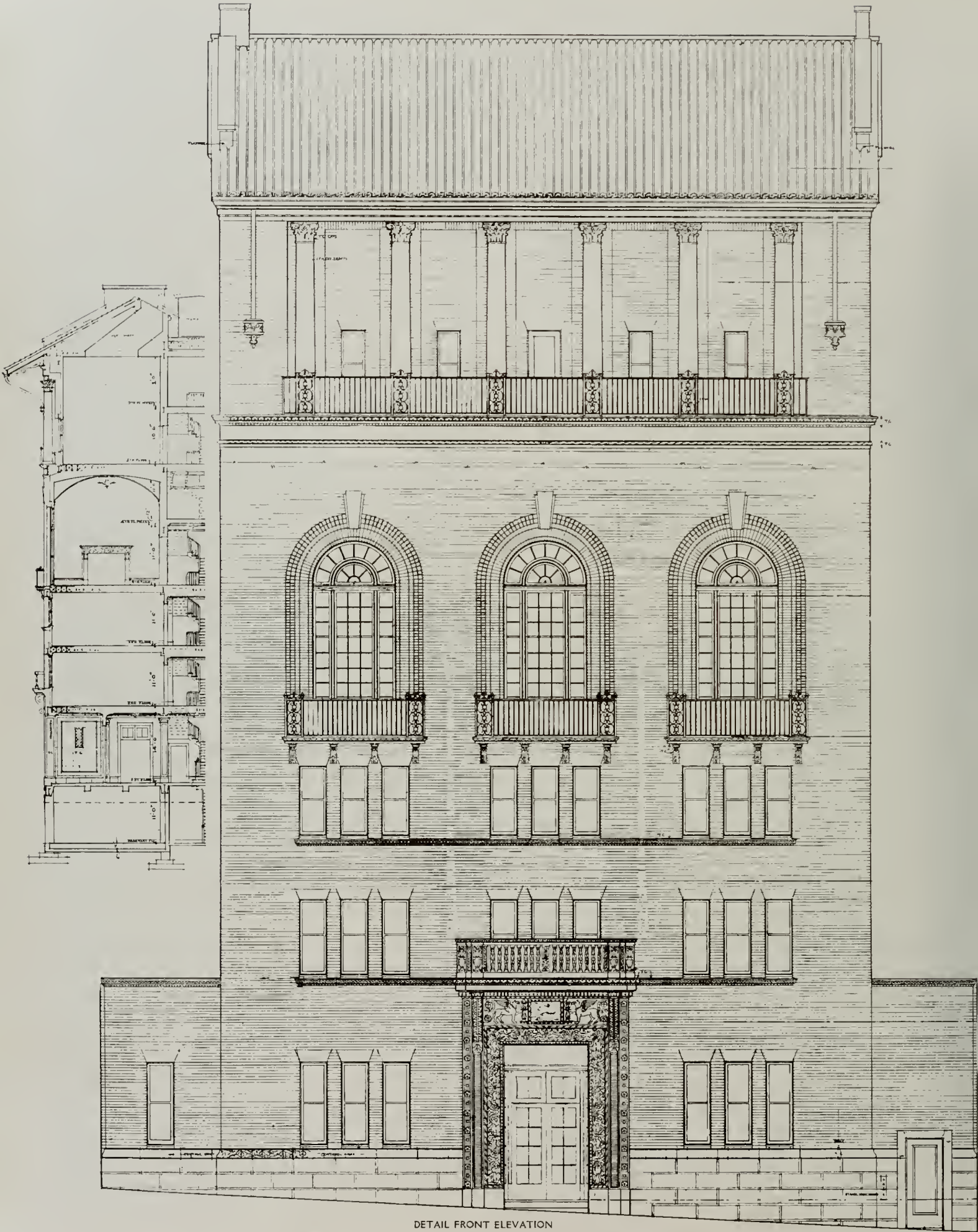

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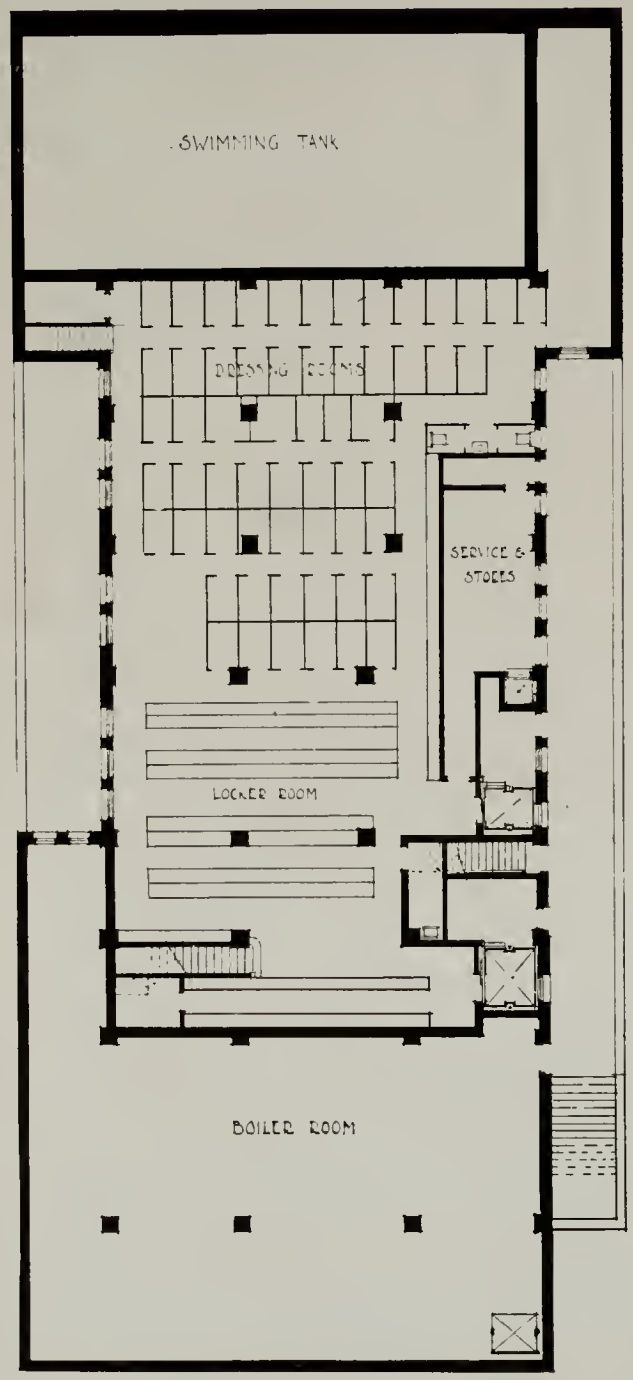

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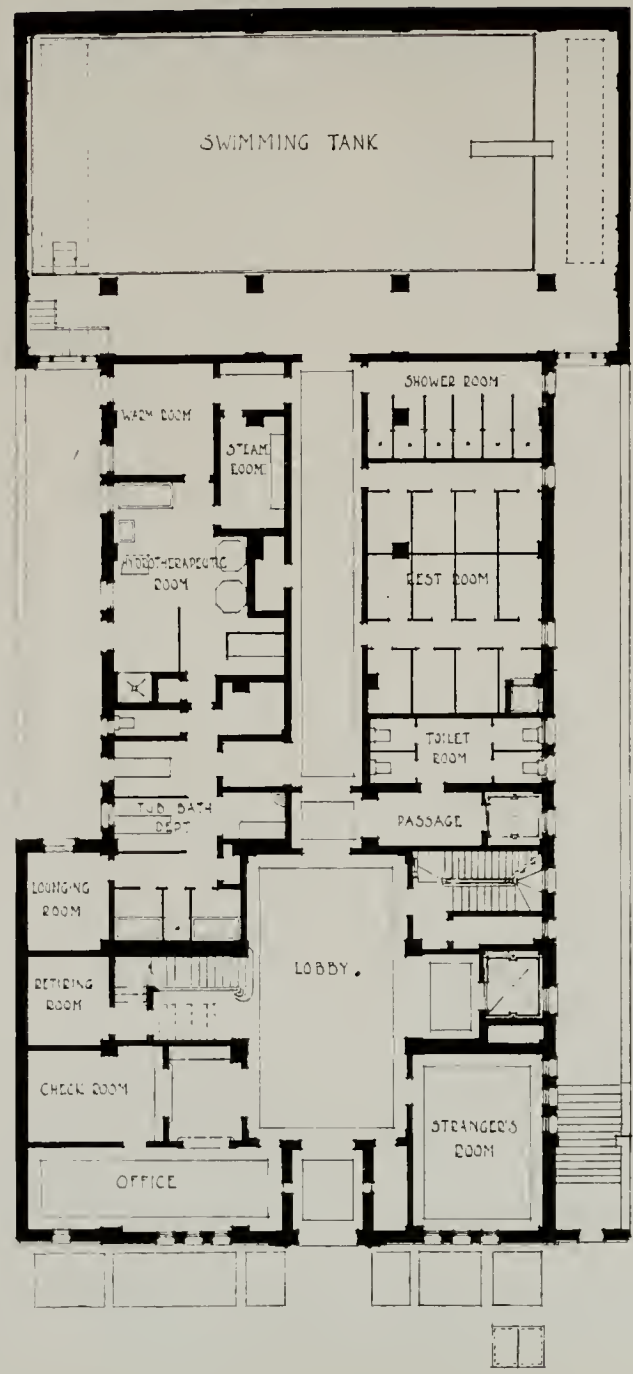

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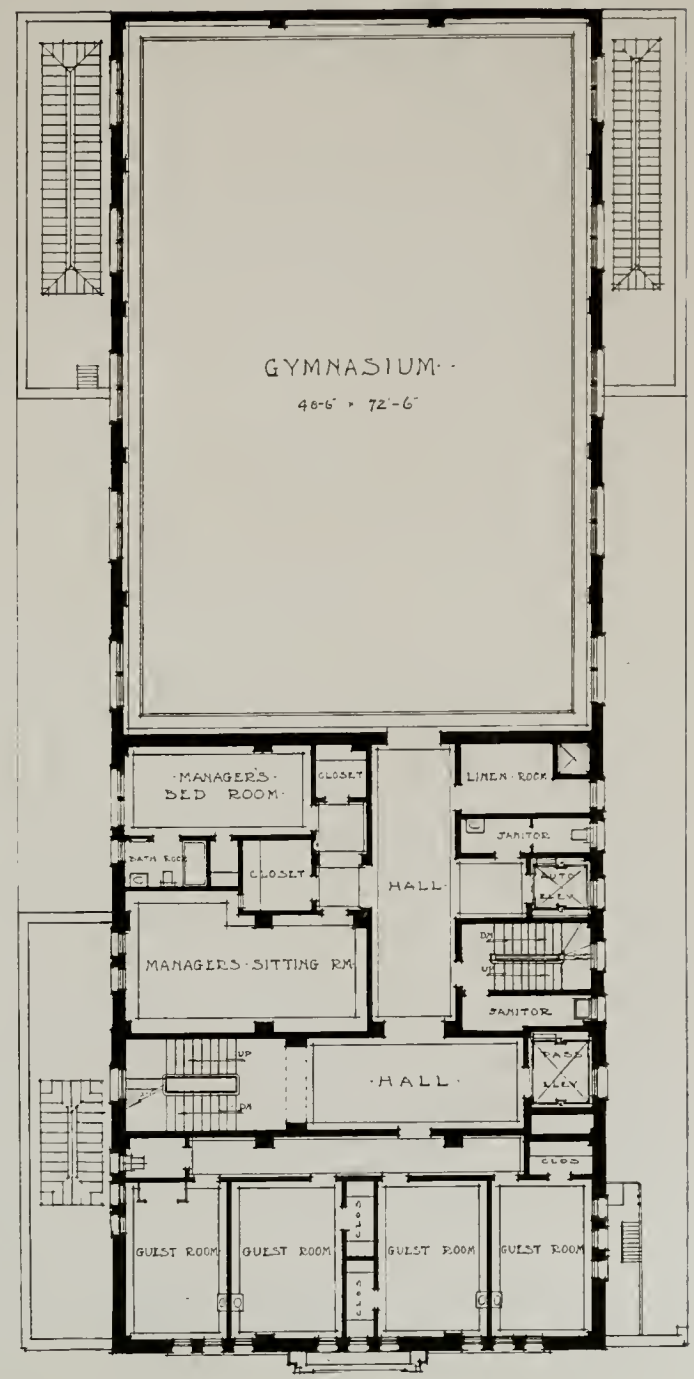

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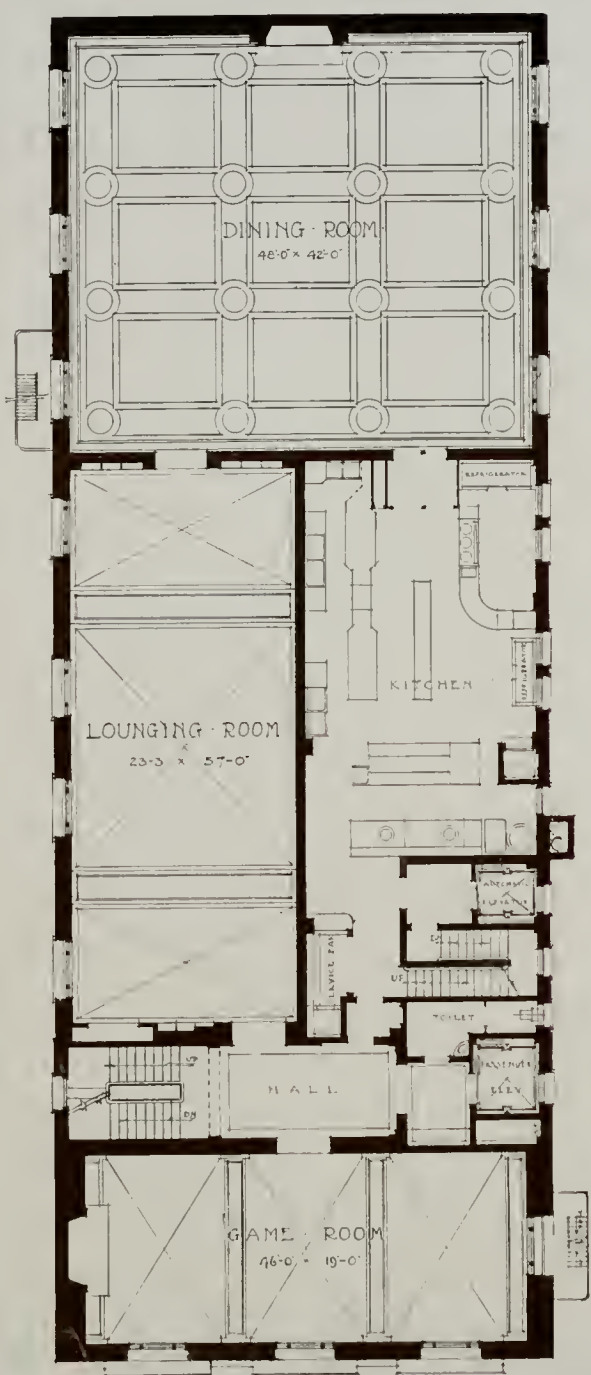

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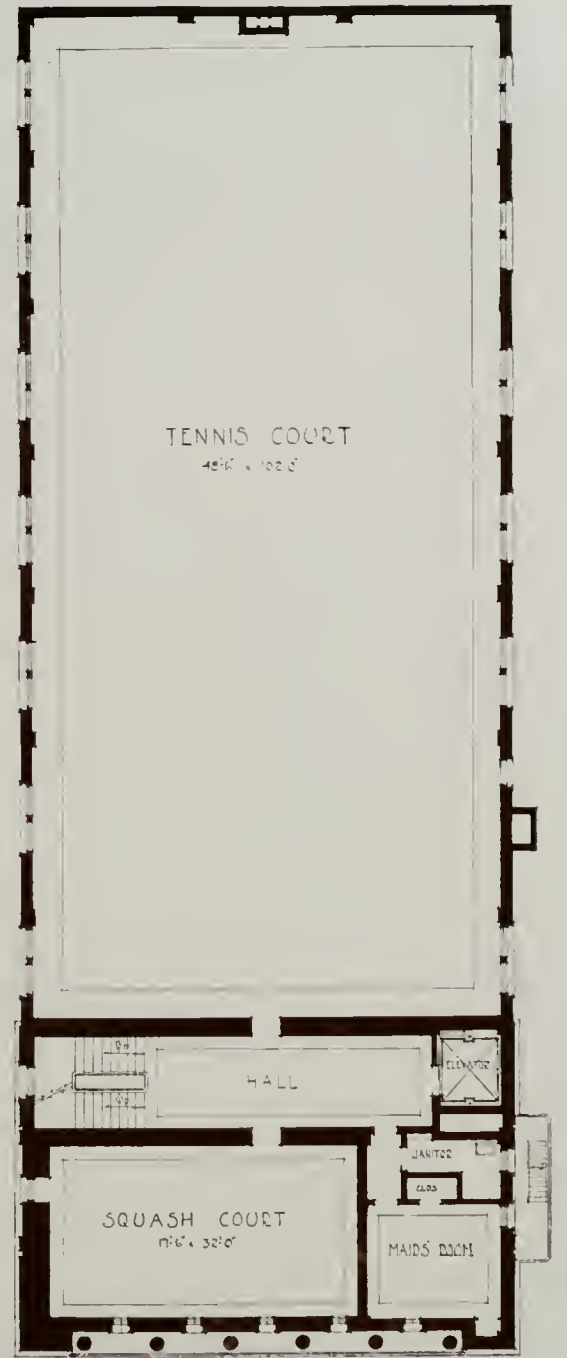

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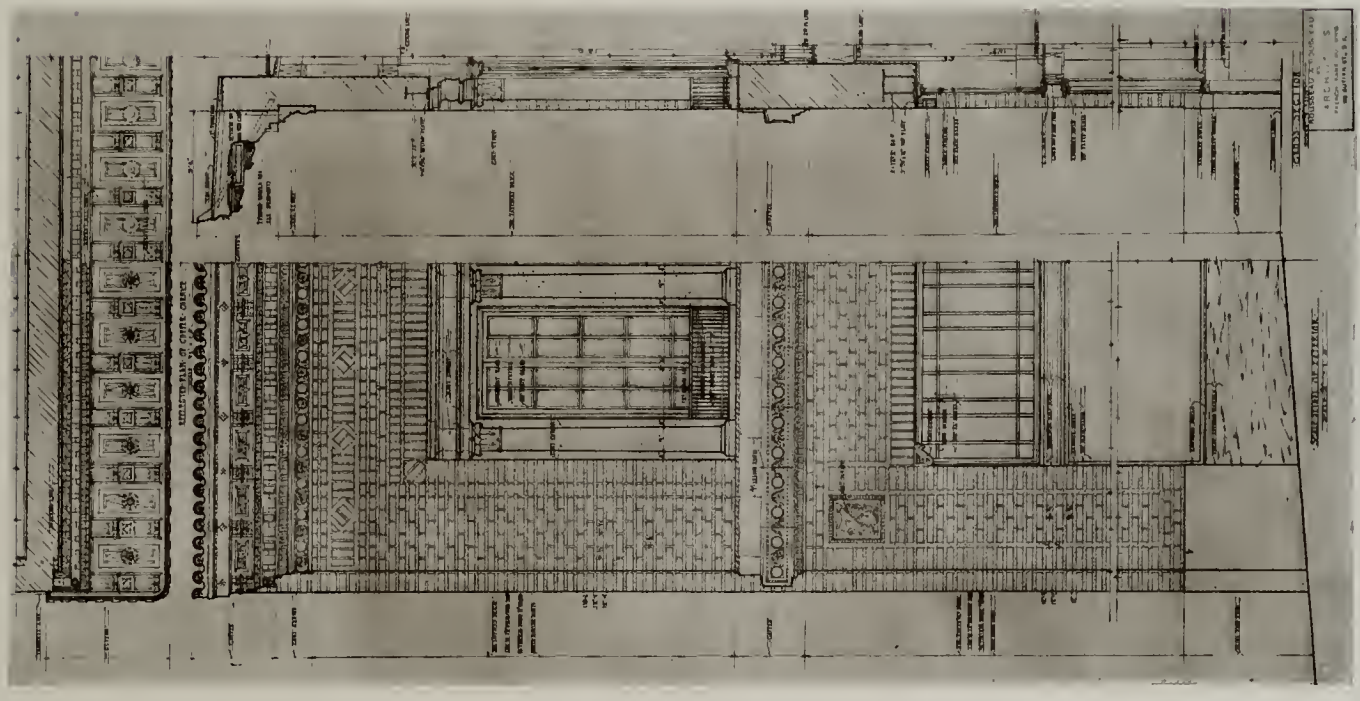
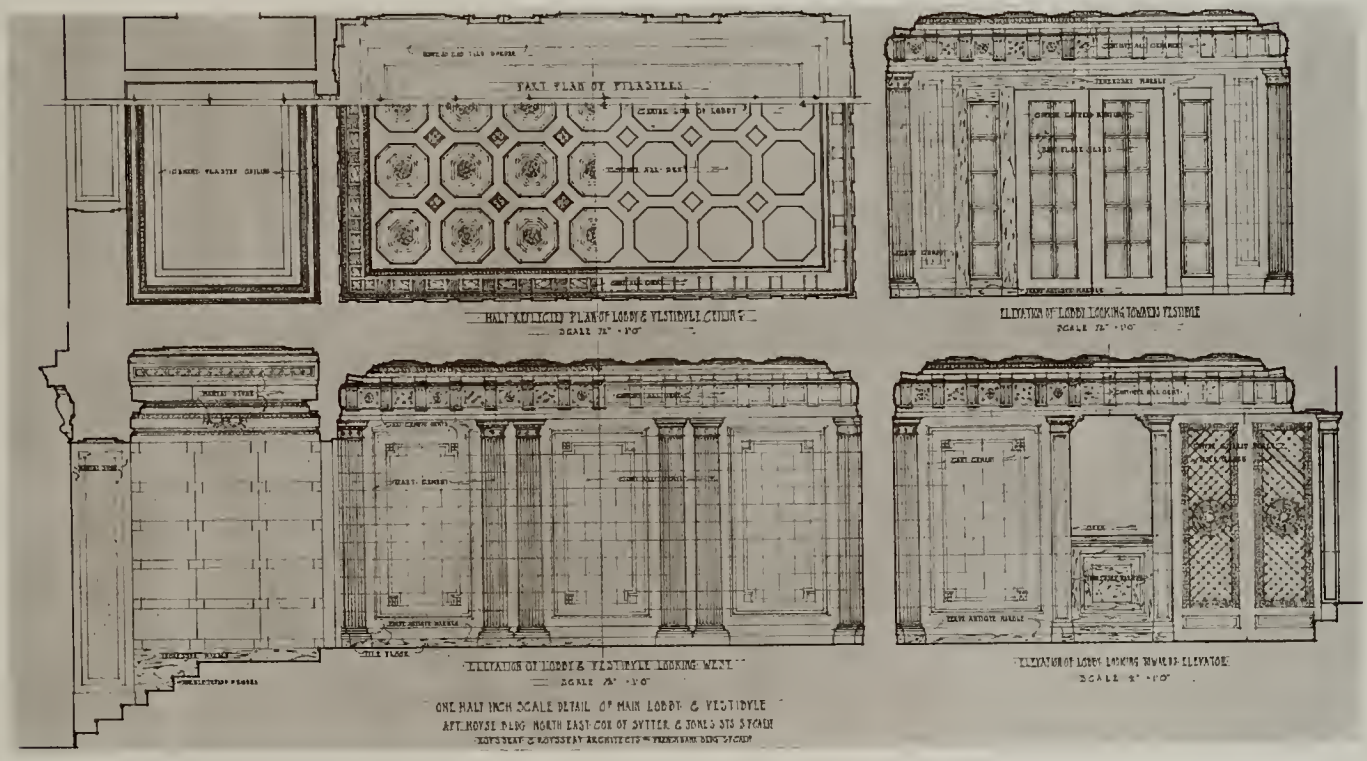
ROUSSEAU & ROUSSEAU, ARCHITECTS



DETAIL OF EXTERIOR, E. C. HEUTER BUILDING, SAN FRANCISCO
ROUSSEAU & ROUSSEAU, ARCHITECTS

QUEEN ANNE APARTMENTS, SAN FRANCISCO
ROUSSEAU & ROUSSEAU, ARCHITECTS


HALF REFLECTED PLAN OF LOBBY & VESTIBULE CEILING
SCALE 3/4" = 1'-0"
ELEVATION OF LOBBY LOOKING TOWARDS VESTIBULE
SCALE 3/4" = 1'-0"
ELEVATION OF LOBBY & VESTIBULE LOOKING WEST
SCALE 3/4" = 1'-0"
ELEVATION OF LOBBY LOOKING TOWARDS ELEVATOR
SCALE 3/4" = 1'-0"
ONE HALF INCH SCALE DETAIL OF MAIN LOBBY & VESTIBULE
APT. HOUSE PLNG. NORTH EAST COR OF SUTTER & JONES STS SFCISCO
ROUSSEAU & ROUSSEAU ARCHITECTS FRENCH BANK BLDG SFCISCO

Wall Paintings.

(Continued from page 87.)

If our "vice crusaders and educators and critics" could but get the morality and economy of this in their "nuts," they would know why some men avoid the temples of the times and some females take to the streets.

At one time the temple was center of the arts (unwittingly), and at whose altars the people presented their finest products, and under whose domes the same celebrated their "material triumphs" by bringing the richest they had to offer as gifts to the gods. It is a matter of history how all this changed and how "letters" finally concluded, it was itself that made all the morality and beauty possible in the world.

Across the upper facade of our public library is cut deeply in hard stone, "Imperishable Books." It would be an interesting petite histoire to trace the translation of the sign or symbol, BOOK or THE WORD into a pile of perishable printed matter of the modern press.

Out of the distant harmony of things there has come to me that the BOOK, THE WISDOM, was originally a sort of triphyllous affair, composed of

DETAIL MAIN ENTRANCE, HOME OF WALTON N. MOORE, PIEDMONT, CAL.
ALBERT FARR, ARCHITECT

music, word and picture — coming to us with two leaves very much scrawled on by a superciliousness bordering upon snobbery. If this is what the architect meant when he spoke of "a prevailing superficial æstheticism as responsible for the emptiness of the decorative in character on our monuments," one agrees. No one art has in itself the all wisdom, nor the all of means of human expression. As Goethe says again: "The drawn symbol may not be translated into the written or spoken symbol; it is because men have wrongly substituted one for the other that we have our present monstrous symbolisms" — and metaphors in speech — "still one might learn to understand the picture better by striving to translate the meaning of it into words." If I am not very far wrong, the vain struggle of letters to substitute self for all the arts, and explain the deficiencies of all the others as universalities in expression, has reacted upon it to just the opposite of its intention. Some might believe there has never been such intent. But there is Herr Grimm again, the very symbol, if I may say it so, of the caper; for does

(Continued on page 129.)

COMPETITION FOR A SMALL HOUSE AND GARAGE

To be Built of Brick and Other Clay Products

FIRST PRIZE	$500.00	*Mentions:*	FOURTH PRIZE	$100.00
SECOND PRIZE	$300.00	*Competition Closes*	FIFTH PRIZE	$50.00
THIRD PRIZE	$150.00	*June 1, 1917*	SIXTH PRIZE	$50.00

Competition open to all Architects and Draughtsmen on the Pacific Coast

PROGRAM

THE problem is a small detached house and accompanying garage suitable to the climatic and landscape conditions of California.

The outer walls of both buildings shall be designed for brick construction, trimmed with brick or terra cotta and to have an air space in the walls.

The foundations are to be designed for brick and the roofs are to be covered with clay tile.

SITE

The house is to be built upon a level lot in a town or suburb of a large city. The width of the lot is to be not less than 50 feet nor more than 100 feet, with a depth not exceeding 150 feet.

REQUIREMENTS OF HOUSE

The house shall contain an entrance hall, living room, dining room, kitchen, pantries, porches, etc., three main bed rooms with two bath rooms and two sleeping porches. There will also be one other sleeping room and bath for servant.

REQUIREMENTS OF GARAGE

The garage shall be provided to accommodate one machine, wash rack, etc.

COSTS

The total cost of house exclusive of the land shall not exceed $8,500.00, which shall include excavating, heating, plumbing, lighting fixtures, etc., but exclude planting or gardening effect.

The total cost of the garage shall not exceed $750.

CUBIC CONTENTS

Houses of this type of construction have been built in this section of the country at a cost of 25 cents per cubic foot, and this rate shall be taken as the basis for computing the cost, and no design whose cubical contents shall exceed 34,000 cubic feet will be considered. Porches and verandas are to be figured separately at one-fourth of their total cubage and their cost is to be included in the total cost of the house.

The garage shall be figured at 18 cents per cubic foot.

MEASUREMENTS

The measurements for computing the contents of both buildings must be taken from the outside of the exterior walls and from the basement floor level, if any, of the house, to one-half the average height of the roof. If only a portion of the basement is excavated below the house, then the measurement for the unexcavated portion shall be taken from a two-foot level below the first floor line.

The measurements for the garage shall be taken from the floor line, to one-half the average height of the roof.

DRAWINGS REQUIRED

There are to be two sheets of drawings. On the first sheet a pen and ink perspective of the house without wash or color, drawn at a scale of four feet to one inch; a detail of the front entrance at a scale of three-fourths inch to one foot, with other details if desired; and a pen and ink perspective of garage at a scale of four feet to one inch.

On the second sheet a plan of the first floor, and, if used, the basement and second floor, at a scale of eight feet to one inch; a section at a scale of three-fourths inch to one foot showing the construction of exterior walls with cornice; and schedule of cubage. In connection with the plan of the first floor, show the development of the whole lot in reference to the placing of the house and garage, the paths and planting. This plan is to be rendered in India ink wash. No color allowed. The cut of walls on the plan of the building will be blocked in solid. Both drawings to have the title, "Competition for a Small Brick House and Garage."

PROGRAM --- BRICK HOUSE AND GARAGE COMPETITION

SIZE OF DRAWINGS

The size of both sheets is to be 20 inches by 26 inches, with a border line drawn one inch from the edge. The paper is to be white and not mounted. Tracing paper not allowed. All drawings shall be delivered flat without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered "The Architect," 245 Mission Street, San Francisco, Cal., and the title, "Competition Drawing for a Small Brick House." The wrapper shall contain with the drawings a sealed envelope, enclosing the name and address of the Competitor.

DELIVERY OF DRAWINGS

The drawings shall be delivered flat to "The Architect," 245 Mission Street, San Francisco, California, not later than 12 noon upon the first day of June, 1917. Any questions must be sent before April 1st to "The Architect," and answers, will be published in the April issue.

The designs shall be judged by a jury of three members of the Architectural Profession,—one from the San Francisco Chapter of the A. I. A., one from the Southern Chapter of the A. I. A., and one from the San Francisco Architectural Club.

First consideration will be given to appropriateness of design in an æsthetic sense to the material employed, and its fitness for location and environment in California.

Second, excellence in plan.

Drawings which do not reach the requirements of the program will not be considered.

The prize drawings are to become the property of "The Architect" and the right is reserved to publish or exhibit all or any of the others.

The full name and address of the designer will be given in connection with each design published.

For the design placed first there will be given a prize of $500; second, $250; third, $150; fourth, $100; fifth, $50; and sixth, $50.

NOTICE

The competition is open to all Architects and Draftsmen on the Pacific Coast. The prize and mentioned drawings will be published in "The Architect," with the criticisms of the Jury.

The competition is possible through the courtesy of the Editor of "The Architect." It is conducted under the patronage of the San Francisco Chapter of the American Institute of Architects, the Southern Chapter of the American Institute of Architects and the San Francisco Architectural Club.

The generous donations made by the following manufacturers of clay products have made these prizes possible:

Alberhill Coal and Clay Company, Los Angeles
Brick Builders' Bureau, San Francisco
Brick Manufacturers' Association, San Francisco
Fresno Brick and Tile Company, Fresno
Gladding, McBean & Co., San Francisco
Los Angeles Brick Company, Los Angeles
Los Angeles Pressed Brick Company, Los Angeles
N. Clark & Sons, San Francisco
Pacific Sewer Pipe Company, Los Angeles
Richmond Pressed Brick Works, Richmond, Cal.
Simons Brick Company, Los Angeles
Standard Brick Company, Los Angeles
Steiger Terra Cotta & Pottery Works, San Francisco
The K. & K. Brick Company, Los Angeles

The aim of this competition is to create a sustained interest in the building of artistic and practical brick houses of moderate cost, and to demonstrate that houses built of these materials cost little more than those built of wood.

Competition approved by the San Francisco Sub-Committee of the American Institute of Architects.

The following Judges have consented to act:

C. P. WEEKS, *representing S. F. A. C.*

WM. C. HAYS, *representing S. F. Chapter of the A. I. A.*

DAVID C. ALLISON, *representing Southern California Chapter, A. I. A.*

THE ARCHITECT

VOL. XIII SAN FRANCISCO, FEBRUARY, 1917 NO 2.

Editorial.

The Public and Architecture.

WE had expected to present at this time an article explaining in detail the bill which has just been presented to the Legislature to regulate more satisfactorily the practice of architecture.

The article has been postponed to a later issue, but in urging our readers to give some thought to the subject, in order that the article, when published, may have an intelligent hearing, we wish to emphasize the general basic principle which must govern all success in architectural practice; that is, public confidence in the integrity and ability of architects.

We wish also to state the attitude and policy of THE ARCHITECT on this question.

It is a fact that the public views with suspicion any body which does not stand united as regards its common principles and interests.

It is a fact that the National Association of Architects has been able to accomplish a very great improvement in conditions affecting the profession, through its strength and influence as a united body.

THE ARCHITECT recognizes these facts, and stands for the ethics and principles which have made the Institute a power for the advancement of architecture. It stands for harmony and a united policy. The pages of THE ARCHITECT are open to anything which is for the good of the public and the profession; anything which looks forward and not back; anything which is alive and not dead. THE ARCHITECT will not be used as a vehicle of prejudice; its purpose is to inspire the confidence of the public by showing substantial merit in architecture and its allied arts. There is a large and varied field, and wherever such merit may be found, it will be recognized.

We invite the co-operation of architects to this extent, requesting they submit their views along any point of interest to the profession at large.

Competition for Brick House.

ELSEWHERE in this issue there is published the program for a competition among Architects and Draftsmen of the Pacific Coast for designs for a Model Brick House.

While these competitions have been held repeatedly throughout the East, it is noteworthy that THE ARCHITECT should be called upon to conduct the first competition, to further the development of fire-resisting Home Designs in the West.

In California, Oregon and Washington, which constitute the principal home of lumber-producing sections, wooden frame construction predominates, especially among the less expensive homes and those erected by home-building companies, contracting carpenters, etc.

When one realizes that about ninety-nine per cent of all new building construction is not actually fire resisting, it behooves architects to co-operate with material men who are endeavoring to promote permanent construction.

A material man may be a specialist in his own line, and may have at command valuable information of service to architect and client, but he is often looked upon as a nuisance. With all due regard to the training of an architect, he should realize that a client's interest and investment are serious considerations. Many failures of construction intended to be safe and serviceable, reflect on the profession at large.

One purpose of the present Brick House Competition is to demonstrate by competitive design and competent estimates that a fire-resisting home can be built of brick at a slight increase of first cost over frame construction, which would be an asset to any community, and would materially reduce insurance rates. Inflammable homes necessitate an increased number of fire engine houses with expensive maintenance.

THE Del Monte is the first Vitreous China Lavatory ever made with a straight apron in one piece.

This has heretofore been considered an impossible achievement.

The Del Monte Lavatory is devoid of all ornamentation and is beautiful in its very simplicity. It is so unusually attractive that it will lend an artistic tone to the bath-rooms you plan.

"Pacific"

PLUMBING FIXTURES

For sale by all jobbers

Main Offices and Showroom
67 New Montgomery St.
San Francisco, Cal.

Factories
Richmond.
California

Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberher. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Coté, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of San Francisco Chapter

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Chapter room, 233 Post Street, on Thursday, January 18, 1917. The meeting was called to order by the Vice-President, Mr. Sylvain Schnaittacher, in the absence of the President, at 4:15 p. m.

MINUTES

The minutes of the meeting held on December 21, 1916, were read and approved.

STANDING COMMITTEES

Board of Directors: No report.
San Francisco Sub-Committee on Competitions: No report.
Institute Relations: No report.
Commercial Bodies: No report.
Education: No report.
Special Committee to Report on the Books of the Secretary: A report was received from Messrs. John Bakewell, Jr., and Morris M. Bruce, stating that they had examined the books of the Secretary-Treasurer of the Chapter and found that the same were correct.

NEW BUSINESS

A request was received from the Civic League of Improvement Clubs that the Chapter pass resolutions endorsing the location of the Normal School on the site of the California Building at the Exposition. In accordance with this request, the following resolution was adopted:

WHEREAS, Three bills have been introduced by Assemblyman Marks at the instance of the Trustees of the Normal School for the establishment of the Normal School at the Exposition site,

Resolved, That the San Francisco Chapter of the American Institute of Architects endorses these propositions and urges the Legislature to pass these bills.

The proposed bill of the Southern California Chapter regulating the practice of architecture and repealing the present act was discussed at some length and it was decided that an adjourned meeting of the Chapter should be held on Saturday afternoon, January 20th, at the Palace Hotel, and that a special meeting be called to consider the same subject on Tuesday, January 23d, at the Palace Hotel, for luncheon.

All communications were referred to the Board of Directors for reply.

ADJOURNMENT

There being no further business before the Chapter, the meeting adjourned at 4 p. m.

Subject to approval.....1917.
MORRIS M. BRUCE, *Secretary.*

An adjourned meeting of the San Francisco Chapter of the American Institute of Architects was held on Saturday, January 20, 1917, at 2 p. m., at the Palace Hotel, to consider the proposed new bill regulating the practice of architecture. Mr. Selby, the attorney for the State Board of Architecture, was present at the meeting and gave a synopsis and opinion as to the new legislation.

It was moved and seconded that the amendments to the present Act Regulating the Practice of Architecture prepared by the State Board of Architecture be recommended by the Chapter and that the proposed new law to govern the safety of buildings, prepared by the Southern California Chapter, be not opposed. This motion was amended to defer all action until the special meeting on Tuesday at 12 m. Carried.

There being no further business before the Chapter, the meeting adjourned at 4 p. m.

Subject to approval.....1917.
MORRIS M. BRUCE, *Secretary.*

A special meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel on Tuesday, January 23, 1917, at 12 m.

Twenty-seven members were present.

It was moved and seconded that the Chapter endorse the general intent of the law proposed by the Southern California Chapter to govern the safety of buildings and instruct the Legislative Committee of this Chapter to consult with the Committee of the Southern California Chapter with full power to act.

There being no further business before the Chapter, the meeting adjourned at 3:30 p. m.

Subject to approval.....1917.
MORRIS M. BRUCE, *Secretary.*

Minutes of Southern California Chapter

The one hundred and third meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club, on Tuesday, January 9, 1917.

The meeting was called to order at 7:55 p. m. by President J. E. Allison.

The following members were present: D. C. Allison, J. E. Allison, F. P. Davis, A. M. Edelman, Walter E. Erkes, Lyman Farwell, H. M. Greene, Sumner P. Hunt, Myron Hunt, J. C. Hillman, A. C. Martin, Octavius Morgan, S. B. Marston, S. Tilden Norton, Robt. H. Orr, H. M. Patterson, Alfred W. Rea, A. F. Rosenheim, F. L. Stiff, R. F. Train, G. B. Van Pelt, Jr., August Wackerbarth, H. F. Withey, A. R. Walker, P. O. Wright, Jr.

As guests of the Chapter were present: Mr. Gordon Whitnal, secretary of the City Planning Association; Mr. Everett R. Perry, City Librarian and chairman of the City Planning Committee of the City Club; Capt. Charles T. Leeds, vice-president of the City Club; Mr. Seward Simons, secretary of the Municipal League; Mrs. Seward A. Simons, president of the Friday Morning Club; Mrs. J. J. Abramson, chairman of the City Planning Committee of the Friday Morning Club; Mrs. R. B. Lane, president of the Hollywood Women's Club; Mr. G. R. Dexter, of the Hollywood Board of Trade; Mr. S. H. V. Lewis, president of the Federated Improvement Association; Mr. Siegfried Goetz, vice-president of the City Planning Association; Mr. Wilbur D. Cook, landscape architect; Mr. A. H. Koebig, president of

(Continued on poge 130.)

Painting On Walls.

(Continued from page 123.)

he not tell us: "The industry of the sculptor is supplanted in our day by that of the writer; if one has anything to say, he writes it and sends it out into the world to find new friends; and nobody strives to form a good style even in this art."

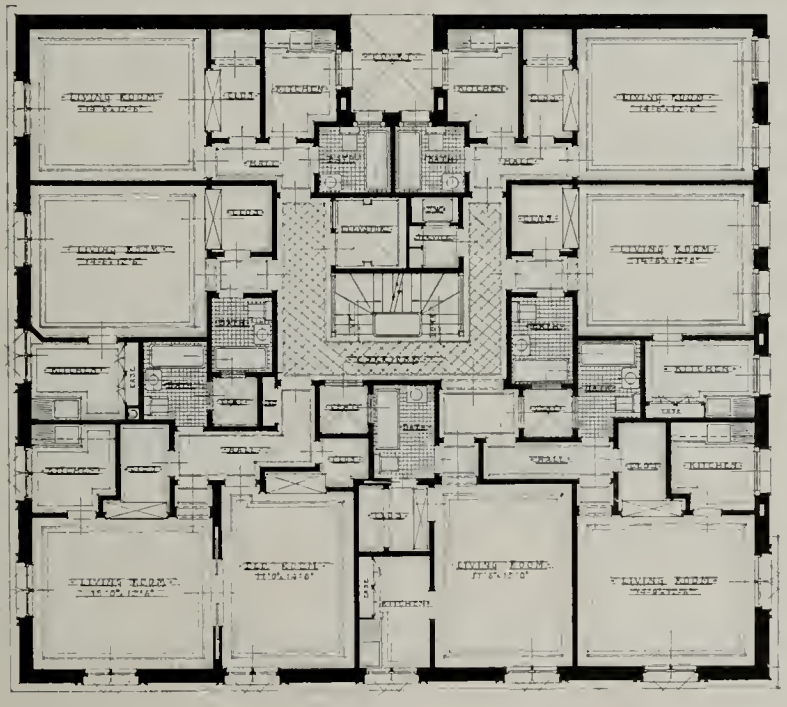
Taking this freak of "human nature" with the almost universal habit of insinuating dilettante notions and the products of the factour into architecture—and perhaps all the arts—in place of its formerly rich purfle—made for the joy of making sincere things, and by master craftsmen, and one understands why our public monuments have nothing to say of the people or by the people who are supposed to build and pay for them and whom they overlord and oversight.

"Nothing has been so hindering to progress as the jealousy shown in our time toward science."—Ruskin.

"The main cause of the general tendency of things to increase in cost has been the inability or unwillingness of the school to train workers of inherent worth in sufficient number, and in a fashion suitable to the circumstances arising from our systems and the discoveries of science."—Edison.

It is not the machine itself; it is the worker and whatever his instincts are, behind it, that make it good or bad in art. The Handmade is a questionable matter, after all. One recognizes, in the final analysis, there is little difference between the arrow heads on palaeoliths' cave floors and the sixteen-inch modern gun, or between a stone mallet and a steam hammer, each being but an auxiliary tool to man's hand, a reinforcement to it. Nor is there much difference between the colored drawings found on the walls of the same and "the essentially academic painting," excepting in a matter of organization and the greater maturity of the latter.

RESIDENCE OF WALTON N. MOORE, PIEDMONT, CAL.
ALBERT FARR, ARCHITECT



TYPICAL FLOOR PLAN. QUEEN ANNE APARTMENTS, SAN FRANCISCO
ROUSSEAU & ROUSSEAU, ARCHITECTS

the Architects and Engineers' Association; City Councilmen Topham, Langdon and Roberts, and Councilwoman Lindsey; Mr. Harry Iles and John D. Bowler, of the *Builder and Contractor;* W. E. Prine, of the *Southwest Contractor;* and Mr. Finley, of the *Times.*

The regular order of business was set aside for the purpose of taking up the matter of City Planning, which formed the topic for the entire evening's program.

The first speaker of the evening was H. F. Withey, who read a paper on City Planning and submitted in brief outline the draft of a proposed ordinance providing for the creation of a City Planning Commission.

Following the reading of this ordinance, the various details were explained by Mr. Withey and further elaboration was rendered by Mr. J. E. Allison.

Mr. S. H. V. Lewis, Mr. Gordon Whitnal, Mr. Everett R. Perry, Capt. Chas. T. Leeds, and Mr. Seward Simons, Jr., discussed the parts played by their own organizations in the work, and forcibly presented the need of concerted action for the formation of such a commission, which would intelligently care for the city's future growth.

Mr. Sumner P. Hunt urged the co-operation of all the architects and Mr. Wilbur David Cook outlined the success attained along similar lines in other cities.

Mrs. Seward Simons, Mrs. J. J. Abramson, Mrs. R. B. Lane, G. R. Dexter, A. H. Koebig, and Siegfried Goetz spoke along parallel lines and pledged the support of the various bodies they represented, in the movement.

Mrs. Lindsey, Messrs. Roberts, Topham and Langdon, representing the City Council, were next called upon and pledged their support in the measure at the forthcoming hearing.

Mr. A. F. Rosenheim very ably presented the work accomplished in the city of Chicago.

Following the various discussions and the expressions of complete accord in the movement, a resolution was offered by Mr. H. F. Withey, duly seconded and carried, that the Chapter submit copies of the proposed ordinance to all the civic associations and clubs of the city represented, for discussion and endorsement, following which it shall be presented to the City Council.

Following this discussion a vote of thanks was unanimously rendered by the Chapter to the guests of the evening for their attendance and hearty support.

The President then announced a recess of ten minutes previous to the transaction of Chapter business.

By resolution adopted, the reading of the minutes was deferred to the following meeting.

For the Board of Directors the Secretary reported one meeting held, at which two applications for regular membership in the Chapter were presented. That of Mr Richard S Requa, of San Diego, was approved by the Board and the Secretary was instructed to send out letter ballots.

A resolution was offered, duly seconded and carried, that the Entertainment Committee be accorded a vote of thanks for their excellent efforts for the last two meetings.

For the Permanent Committee on Legislation, Mr. John C. Austin reported the work so far accomplished in the proposed revision to the Architectural Practice Law, and a telegram was read at this time by the President from Messrs. Edwin Bergstrom and J. J. Backus, delegates to the Housing Institute in San Francisco, offering their services in the furtherance of any legislation affecting housing work which might be discussed at the Chapter meeting.

For the Committee on Institute Membership, Mr A. F. Rosenheim reported the receipt of one application, that of Mr. Reginald Johnson.

Discussion followed relative to the advisability of discharging the Special Committee on Building Companies, as it had been represented that their work was complete. The matter, however, was left until the following meeting.

Communications were read as follows:

From the Master Builders' Association, seeking the attitude of the architects in the matter of segregating contracts. After general discussion, a resolution was offered and duly seconded that the matter be left in the hands of each individual architect for reply. An amendment was offered to the effect that before further action be taken, the Chapter await the report of the Committee on Contracts and Specifications, with whom the matter was already under investigation. Upon putting the question the amendment was defeated and the original motion upon vote was carried.

From Miss M. L. Schmidt, relative to the holding of the Sixth Annual Architectural Exhibit. Mr. S. Tilden Norton moved, seconded by Mr. A. C. Martin, that an exhibition be held, that the President appoint an Exhibition Committee to assist in carrying out the work. This resolution was carried and the President appointed the following committee to act: Myron Hunt, chairman; A. F. Rosenheim, S. Tilden Norton, S. B. Marston, John C. Austin.

Under the head of new business, various discussions followed relative to unprofessional conduct on the part of certain practicing architects in the city, unnamed, and in one such instance relative to the publication of a booklet. By resolution offered, duly seconded and carried, this particular charge was referred to the Committee on Ethics and Practice.

The meeting adjourned at 11:30.

A. R. Walker, *Secretary.*

Minutes of Washington State Chapter

The regular meeting of the Washington State Chapter, A. I. A., was held February 8, 1917, 6 p. m., at Northold Inn. President Bebb in the chair.

Those present were: Messrs. Bebb, Alden, Stephen, Willcox, Willatzen, Gould, Richardson, Harvey, Huntington, Sexsmith, Coté, Parks, and Baeder.

MINUTES

The minutes of the last regular and special meetings were read and corrected for approval.

COMMITTEE REPORTS

Legislation: Mr. Louis Baeder, chairman. Your Committee on Legislation reports that the bill for Registration of Architects, as approved and adopted by the Chapter, has been duly presented to the State Legislature through Senator William Wray, and is known as Senate Bill No. 18.

Your committee is glad to report good progress, the bill meeting with general approval and has the endorsement of the Master Builders, the Labor Council, the Municipal League Committee, the Building Department, all of Seattle, and the American Society of Civil Engineers of Washington, with other endorsements to follow.

A delegation from the Seattle Labor Council, consisting of President Mullane and Secretary Cotterill, were present at the hearing and spoke ably in support of the bill.

(Remainder of report filed with the Secretary.)

Institute Affairs: Mr. Willcox, chairman. Mr. Willcox made an interesting verbal report on the last meeting of the Board of Directors of the Institute, from which he had recently returned.

Ordinances: Mr. Stephen, chairman. Reported on the proposed reform of the system in obtaining permits at the Building Department in the city of Seattle.

Professional Practice: Mr. Willatzen, chairman. Nothing to report at this time excepting that Mr. Bohne, a member of the committee, had removed from Seattle and requested the appointment of a substitute.

COMMUNICATIONS

Letter from American Civic Association, with reference to the scope of the work of the Association, and enclosing bill for membership dues.

Letter from Seattle Council of Social Agencies, stating that the term of the Chapter's representative had expired, with request for two representatives. Mr. Albertson was reappointed, the other to be appointed later.

Letter from Mr. George B. Ford, chairman of Institute Committee on Town Planning, with reference to the publication of a book on City Planning; motion made and carried to order twenty-five copies in the name of the Chapter.

Letter from Assistant Secretary of Institute referring to the new constitutions and by-laws for the Chapters now in preparation by the Institute Committee on Chapters; also informing the Chapter that by a decision of the Board of Directors the sum of $25.00 would be remitted from the initiation fee to all applicants for membership in the Institute during the year 1917 who were duly members of a Chapter prior to the Fiftieth Convention (November 6-8, 1916).

Mr. Bebb read a personal letter from Mr. Whitaker, editor of the *Journal,* in which he expressed sincere regrets at being obliged to postpone indefinitely his promised trip to the Coast during the winter, because of the necessity of his presence in Washington in connection with the fight that the Institute is waging against the so-called "Omnibus Bill."

MEMBERSHIP

By a unanimous ballot, Mr. Frank C. Mahon, of Tacoma, was duly elected member of the Chapter.

NEW BUSINESS

Motion made by Mr. Huntington and carried to appoint a Membership Committee for the remainder of the year.

Motion made by Mr. Alden and carried to have a paper on Municipal Development of the City of Seattle read at the March meeting. By request, Mr. Willcox volunteered for this service.

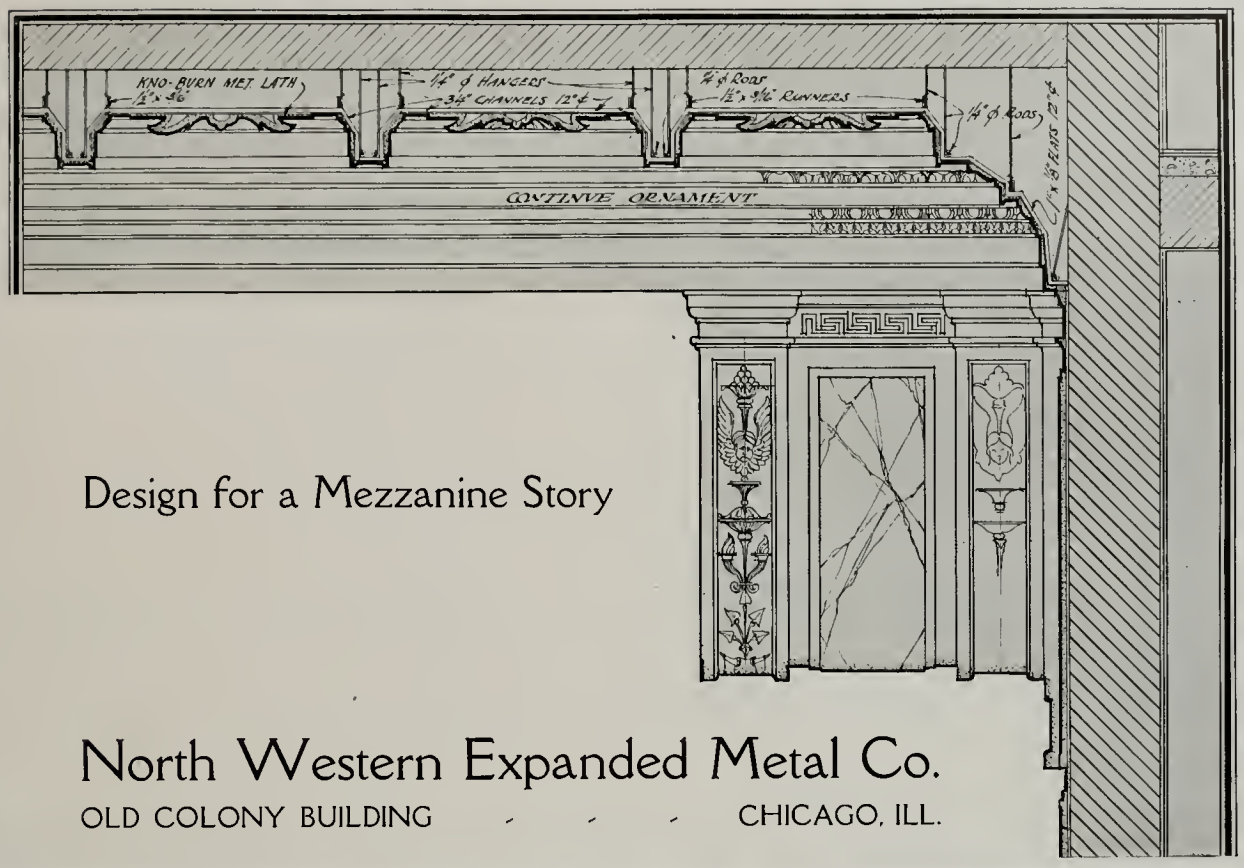
Motion made by Mr. Huntington to have the Committee on Civic Design investigate the matter of waterfront development in connection with the proposed belt line in the city of Seattle and report to the Council.

If deemed necessary, the Council to call a special meeting to consider this matter before the municipal election to be held in March.

Meeting adjourned.

Joseph S. Coté, *Secretary.*

Approved.....



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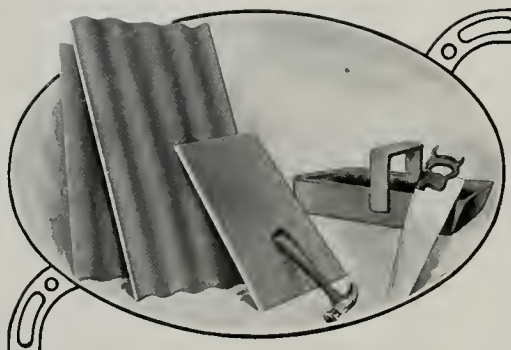

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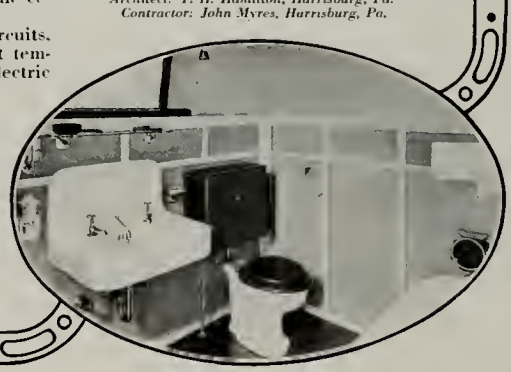

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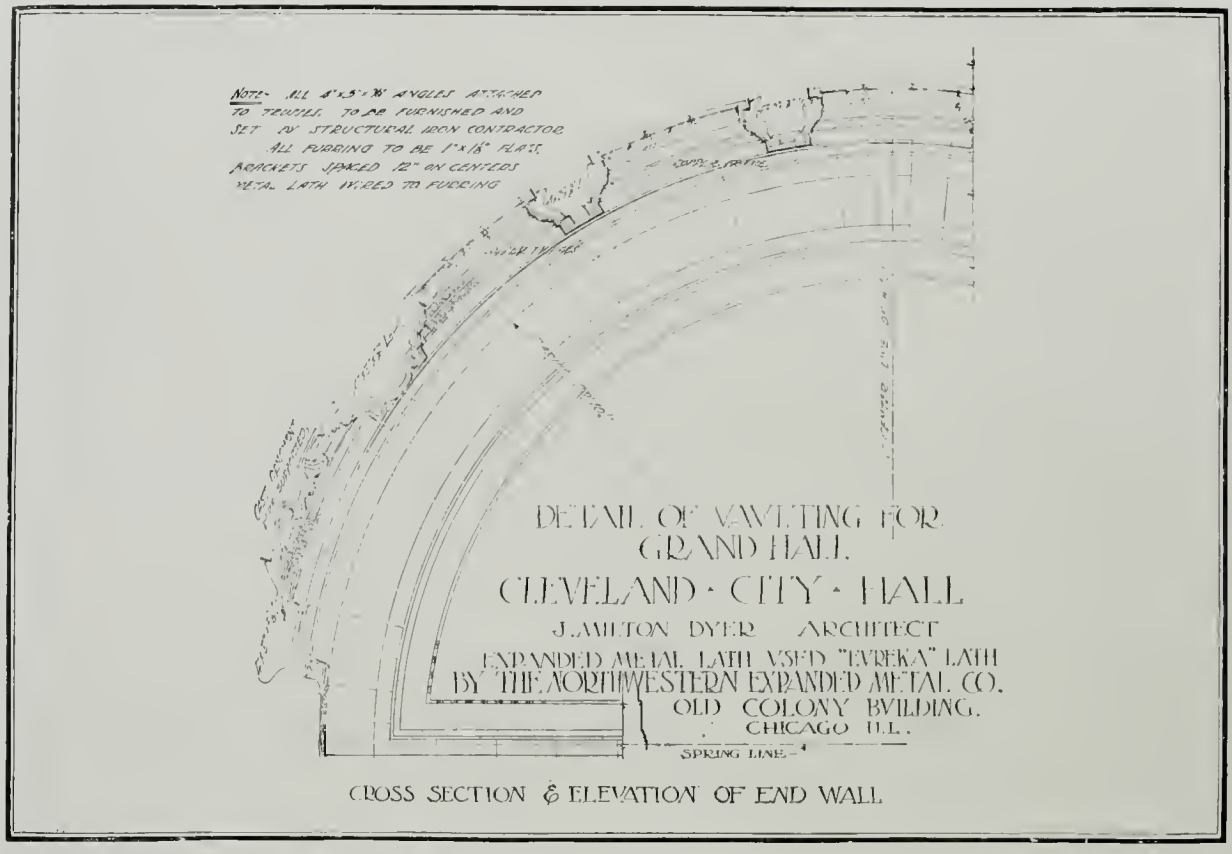
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Vol. XIII. No. 3

THE ARCHITECT

Published by
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Associate Editors for March, 1917
J. E. ALLISON - - - SAN FRANCISCO
EDGAR A. MATHEWS - SAN FRANCISCO
C. K. BONESTELL JR - SAN FRANCISCO

HARRIS ALLEN
EDITOR

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¶ Changes in, or copy for new advertisements, must reach the office of publication not later than the fifteenth of the month preceding issue. Advertising rates and any other information will gladly be given on application.

¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

"THE WITCH TREE"

FROM LITHOGRAPH BY C. K BONESTELL, JR.

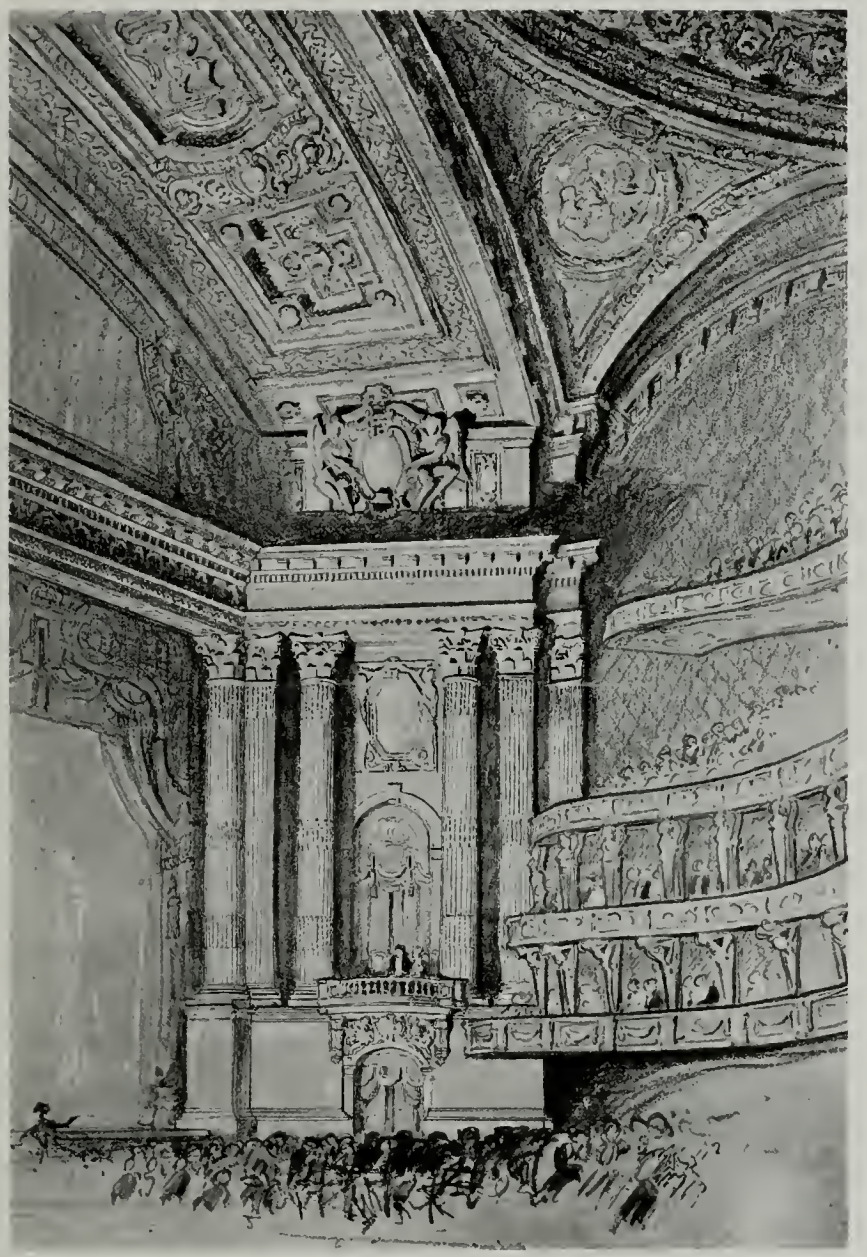
THE ARCHITECT

VOL. XIII. SAN FRANCISCO, MARCH, 1917 NO. 3

Architectural Rendering: Part One: Black and White

By C. K. BONESTELL, JR.

IN taking up the discussion of architectural rendering, it would be well to consider it from the most practical standpoint, that of economy of method and rapidity of execution. Opportunities arise where a beautiful picture may be produced and neither time nor expense spared, but the method of attacking that problem and the obtaining of those results is of little practical value to the architect, who has no time to delve into the secrets of different canvases or papers, their sizings, the methods of treating them in order that they may take washes of water color, and the various more or less complex systems of using complementary colors in juxtaposition in order to obtain brilliant vibrating effects. Water color and oil paintings naturally present greater difficulties of handling than black and white, but, curiously enough, it has been the general custom of most architects to use color, and in the most difficult manner of working. How much more natural it is to paint some great gray granite structure looming up as a tremendous overshadowing cliff against the brilliant flat evening sky, or in a rainstorm or haze when nature seems to magnify the mass and reduce the picture to a few tones, than to fill the sky with fleecy clouds carefully delineated, show various examples of raised and lowered curtains, several women in the latest spring styles on the street, smoke in every chimney, the flags raised on all the poles, shadows of clouds cast over the building, and, in short, all the phenomena that we observe daily on a busy, restless, sunny day, and object to unconsciously.



INTERIOR OF THE MUNICIPAL OPERA HOUSE — FROM CRAYON DRAWING BY C. K. BONESTELL, JR
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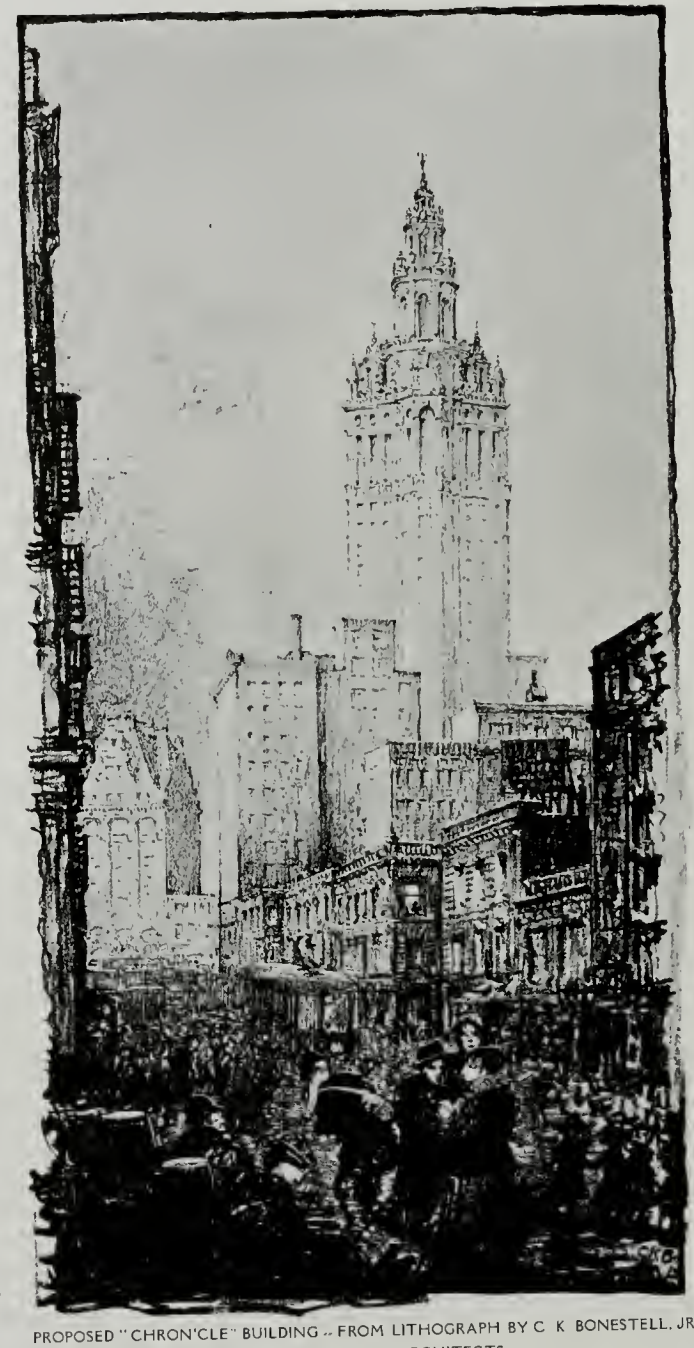
There has been recently developed in the art of cartooning, within the last ten or fifteen years, a simple but powerful method of expression which might well be adopted for use in the architectural field. By this is meant those cartoons produced by Germany, Spain, Austria, Russia, Holland and France in recent years. England has not made any great

advancement in this direction, and her modern cartooning is as bad as her modern architecture. But the French present many examples where a most powerful effect is produced by a very few but very characteristic lines; however, French architectural rendering has not made the advancement that German rendering has made. Undoubtedly the French system of conventional rendering by thin graded washes over geometrical drawings influenced their perspective renderings. The English renderers have produced many beautiful and delicate water colors, pen and ink drawings and pencil drawings, which are ideal for the work to which they are generally put, the delineation of gardens, small towns and country houses; but the other countries, especially the Germans, produced through the medium of their woodcuts, lithography, etching, and aquatints, a method of representation as simple as it is powerful.



PROPOSED "CHRON'CLE" BUILDING — FROM LITHOGRAPH BY C. K. BONESTELL, JR.
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In general, black and white rendering divides itself into two different methods of attack. First there is the study of expression entirely by line, and though this is the more difficult, it is the one more frequently used, and when the lines are drawn with a T square and triangle as was the case not many years ago, it is hard, indeed, to get realism into the drawing. Line drawing is a most sincere critic of an architectural design, and defects in proportion are more apparent than when they are smoothed down with pleasing tones or "dolled" up in color. The designer will frequently make a freehand sketch of better proportion than if he attack the same problem by the original rules and methods of design. The other method of presenting an architectural rendering in black and white is to assume that two intersecting surfaces do not make a line of any commensurate dimension, so that all that the mind is conscious of are the tones of the different intersecting surfaces, and the shadows that give the character of the various mouldings, cornices, and openings. It is here that the problem seems to be one of obtaining simplicity. It is safe to say that with three different tones as fine a rendering can be produced as can be desired, using one tone for the surface of the building, the second tone for planes at right angles to that surface, and the third tone for the shadows, the original color of the paper being the sky, and a few spots of the same color in the upper-story windows indicating glass. Charcoal drawing adapts itself well to this type of rendering, although it is more difficult to control than lead pencil or crayon. Whoever has drawn from a plaster cast in the art school has probably had sufficient experience to enable him to produce a very good result, provided he goes at it just as simply and directly as when he drew from the cast, feeling for the character of the shadows rather than silhouette.

Hopkinson Smith has made many charcoal drawings of various architectural monuments throughout the world, and they have certainly illustrated the power and range of charcoal as a medium. Mr. Leo Lentelli, the sculptor, has made several very fine charcoal studies of San Francisco, and frequently uses charcoal to work out his various architectural problems with great effect. Every one is familiar with Mr. Maybeck's charcoal studies of the Palace of Fine Arts, which were full of atmosphere and very delicate, and yet were strong as could be imagined.

Black and white renderings have advantages over renderings in color other than being simpler, easier and quicker to produce. Their reproductive qualities are better, owing to the fact that the chemical effect

of colored light on a sensitized plate is not directly in proportion to the strength of the various tones of the colors. Blues and purples come out very light, while reds and greens and yellows, owing to their lesser chemical activity, come black. This can be somewhat rectified by the use of color screens.

As for reproductions in any quantity other than photographic reproduction, lithography affords the greatest of possibilities. To begin with, all that is required to make a lithograph is some lithographic pencil, which comes in three hardnesses, and some Ross board and transfer paper. The transfer paper is as easy to draw on as stone, but has an additional advantage, that when the drawing is transferred onto the stone it comes reversed, and when the print is taken from the stone it is identical with the original. The stone, on the other hand, if it is drawn on directly, reverses all its reproductions. Lithography offers an opportunity of securing depth, by the medium of rich black or brown printing inks, unequaled by any other medium. The cost of making such drawing is not extreme, twenty to twenty-five dollars generally covering the printer's time in transferring to stone and some ten or twelve hand-pulled impressions.

Etching offers many difficulties, besides demanding that the etcher be a draughtsman of skill. Roughly the process consists of heating and coating a polished copper plate with a thin coating of wax, which is then smoked when cold, in order that the bright copper lines sketched on the wax may show up against the black ground. When the drawing is completed, the plate is immersed in acid, which bites the exposed lines of copper. When the lines intended to be faintest are bitten to the desired depth, they are varnished, which prevents further biting by the acid. The plate is then placed again in the acid, and the lines which are to be stronger are bitten deeper, and so on through four or five different bitings, according to the range of the result desired. There is one more medium which is very simple and is probably familiar to every one, and that is, to make a good, heavy pencil drawing, or better still, a drawing in black conte-crayon on tracing paper. This is then reproduced in the same manner, by which a black line print is made. The results are frequently better than the original drawings, and the expense is very slight.

PROPOSED "CHRONICLE" BUILDING — FROM LITHOGRAPH BY C. K. BONESTELL, JR.
WILLIS POLK & CO., ARCHITECTS

In general it is possible that the further development of architectural rendering which is gradually developing its specialists will roughly divide itself into three classes. Black and white renderings, which are invaluable to smaller architectural works, renderings in color of monuments or city plans which are to be exhibited before committees, and whom unfortunately it is often necessary to convince by means of a beautiful color scheme and artistic drawing, and last, but not least, and in fact a medium which is older than the perspective but whose use has lately been lost sight of to some extent and which is neither color nor black and white, is the model. Modeling may not properly belong to the field of black and white rendering, but its value if its use became more general cannot be overestimated and

PEN AND INK SKETCH BY C. K. BONESTELL, JR.

undoubtedly the dealers would develop tools and systems of working which would make it very practical. Plasterine, which is made of a composition of wax and tallow fat, and which never hardens, becomes invaluable for studying the design of a tower or a dome. Not only is it convenient for studying, but it makes a most convincing illustration of the finished product, for by photographing it in the sunlight with the lens of the camera at the level of the would-be observer's eye, or, in other words, an inch and a half from the base line should the model be made at quarter scale, it is possible to get a very fine realistic effect.

No particular skill in modeling is needed, as a rather sketchy nature is even desirable and it is only necessary that the design be in correct proportions as is the case of drawing, but this in the case of modeling is easier to achieve. We are all familiar with the large, dead white plaster models which are made for various monumental (*Continued on page* 189)

PEN AND INK DRAWING BY WILLIS POLK

ETCHING BY C. K. BONESTELL, JR.

REPORT OF JURY ON STATE COMPETITION

Sacramento, Cal., February 21, 1917.

WE, the undersigned members of the jury of award for proposed State Building of Civic Center of San Francisco, California, after due deliberation and careful consideration, have selected No. 3, the drawings of Messrs. Bliss & Faville, of San Francisco, as the "winning design" for the following reasons:

Its well-balanced relation to other buildings of Civic Center, particularly with reference to Auditorium, being in frontal appearance of about equal proportions. Its beautiful facade, refined yet having the appearance of great strength with its massive base; and its atmosphere of individualism and distinction. The large upper windows are about same scale as those of library and this proposed new State Building will be a good link which will bring the library, with its rather delicate motifs, into closer relationship with other Civic Center buildings.

Compactness of plan,—its minimum area of corridors, good circulation, short and direct access to all rooms from main entrance, elevators and stairs; a simple, straightforward, businesslike plan particularly adapted for the conduct of the affairs of a great State.

Elimination of courts. All exterior rooms, well lighted and not of too great a depth from exterior walls.

Economy of construction by reason of number of stories and compactness of plan; area of roof and foundation is reduced; also economy in execution of design by minimizing the area of facade to be finished in granite, thereby not so strongly defining line of demarkation at junction of granite facade with cheaper material in rear of building.

Possibility of future enlargement to general plan — although this was not called for in program, its importance is denoted by the fact that five out of the eight competitors considered same. Also, in conclusion, might state that this structure with its total cubical contents has the largest area of office and department space.

His Excellency the Governor, HIRAM W. JOHNSON *(Signed)*
Chief Justice F. M. ANGELLOTTI *(Signed)*
Attorney General U. S. WEBB *(Signed)*
Chairman Board of Control, JOHN FRANCIS NEYLAN *(Signed)*
Architect EDGAR A. MATHEWS *(Signed)*
Architect JAS. W. REID *(Signed)*

ARGUMENT PRESENTED TO JURY WITH WINNING DESIGN

DESCRIPTION OF PROPOSED STATE BUILDING ON CIVIC CENTER AT SAN FRANCISCO

The authors recognize the following conditions:

The present plan of the civic center is dominated on its main axis by the City Hall surmounted by its dome.

The plan is further developed upon one side of the main axis by the Auditorium. It is reasonable to assume that the building to be erected opposite the Auditorium should be of equal proportions, and that the height of the main and attic cornices of both buildings should be on the same level, so that the design would challenge comparison with the buildings already erected.

The essential requirement of the program is that the plan shall be dominated by limitation of appropriation.

FEATURES OF THIS PLAN INDICATING THE ESSENTIAL REQUIREMENT

a. Compactness of plan. Small area devoted to public corridors.

b. Transition from the generous dimensions of entrance arches to interior by means of vaulted vestibule.

c. Directness of approach to elevators and stairways.

d. Short depth of offices from source of light, and each an outside office. No light courts.

e. Location of the court rooms, libraries and departments needing quiet upon the upper floors.

f. Use of the greatest number of stories in height permitted by the Program, thereby reducing to the minimum the area of foundation footings, and roof covering.

g. Reduction of the area of the facade to be executed in granite.

h. Economy of execution of the design.

i. A line denoting junction of granite facade with less expensive material of rear.

j. Possibility of future enlargement.

DESIGN

Simplicity and repose in design, by foiling the rich and decorative motive used on the upper stories against the quiet simplicity of the great base, a treatment much used by Italian architects, lending an air of distinction and lifting the composition out of the ordinary.

The entrance arches are used as points of deep shadow against the gray field of the base, and recall the motive used above, while the windows in the base are of the same width and spacing as those of the City Hall.

The wall above the great base carries a decorative motive of thirteen large windows supported by adequate wall spaces, which are pierced by small windows; the whole composition being loaded by the attic story. The arch windows used in this motive are the same width as those used in the library.

The endeavor of the authors has been to create an exceptional design. A design of individualism, a design simple in motive, refined in detail, big in mass, capable of expressing the dignity of the State and the genius of its people.

SOUTH ELEVATION AT ONE SIXTEENTH INCH SCALE

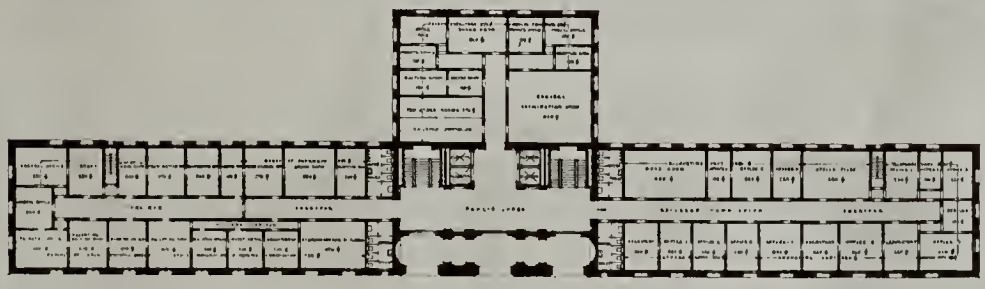
SAN FRANCISCO STATE BUILDING COMPETITION

PRIZE WINNING DESIGN -- BLISS & FAVILLE, ARCHITECTS

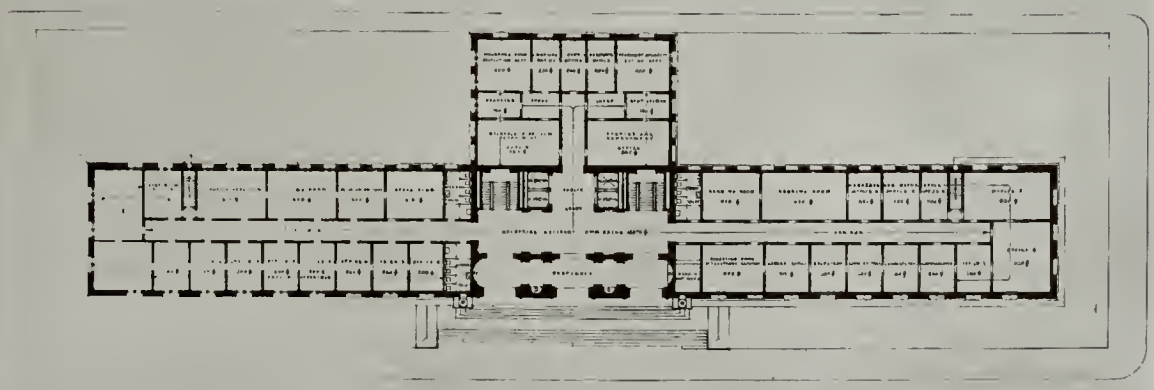
FOURTH FLOOR PLAN AT ONE SIXTEENTH INCH SCALE

THIRD FLOOR PLAN AT ONE SIXTEENTH INCH SCALE

SAN FRANCISCO STATE BUILDING COMPETITION



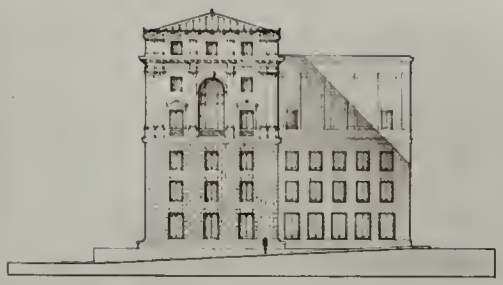
SECOND FLOOR PLAN AT ONE SIXTEENTH INCH SCALE



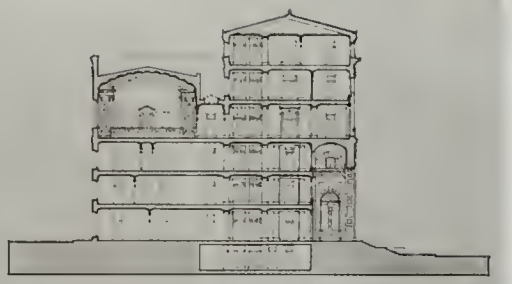
FIRST FLOOR PLAN AT ONE SIXTEENTH INCH SCALE

SAN FRANCISCO STATE BUILDING COMPETITION

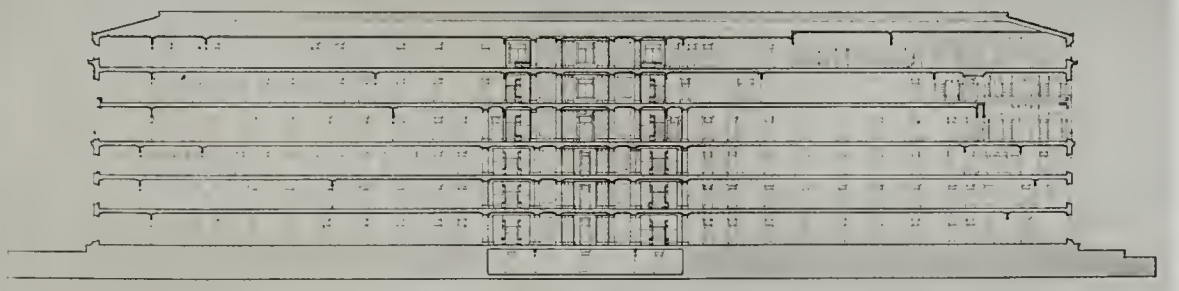
PRIZE WINNING DESIGN -- BLISS & FAVILLE, ARCHITECTS



EAST ELEVATION
AT ONE SIXTEENTH INCH SCALE

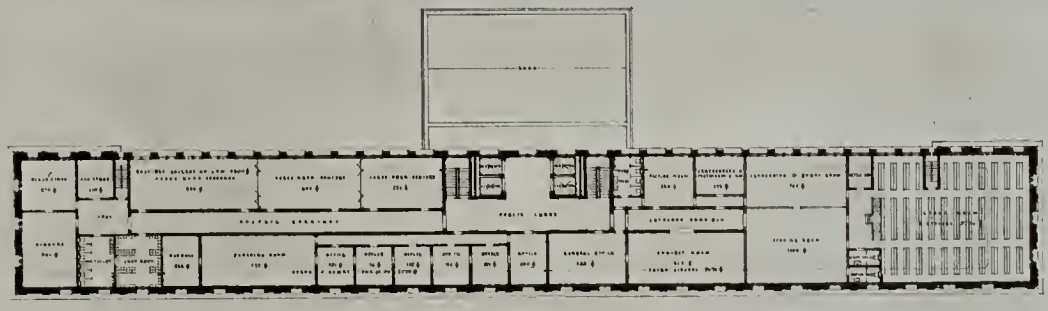


NORTH - SOUTH SECTION
AT ONE SIXTEENTH INCH SCALE

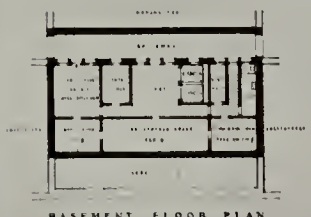


WEST - EAST SECTION AT ONE SIXTEENTH INCH SCALE

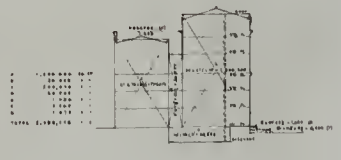
SAN FRANCISCO STATE BUILDING COMPETITION



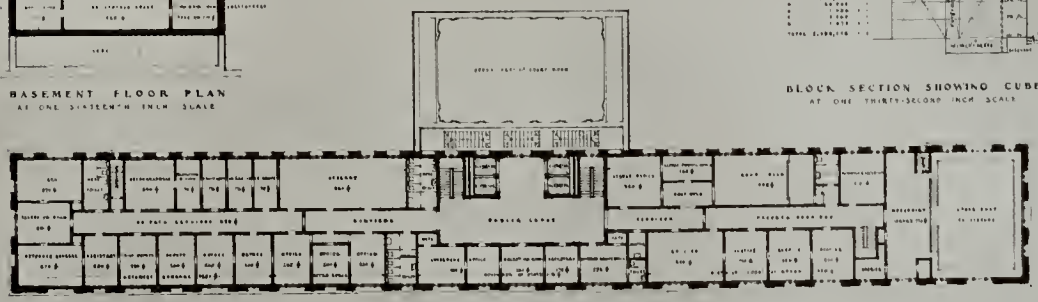
SIXTH FLOOR PLAN AT ONE SIXTEENTH INCH SCALE



BASEMENT FLOOR PLAN
AT ONE SIXTEENTH INCH SCALE



BLOCK SECTION SHOWING CUBE
AT ONE THIRTY-SECOND INCH SCALE

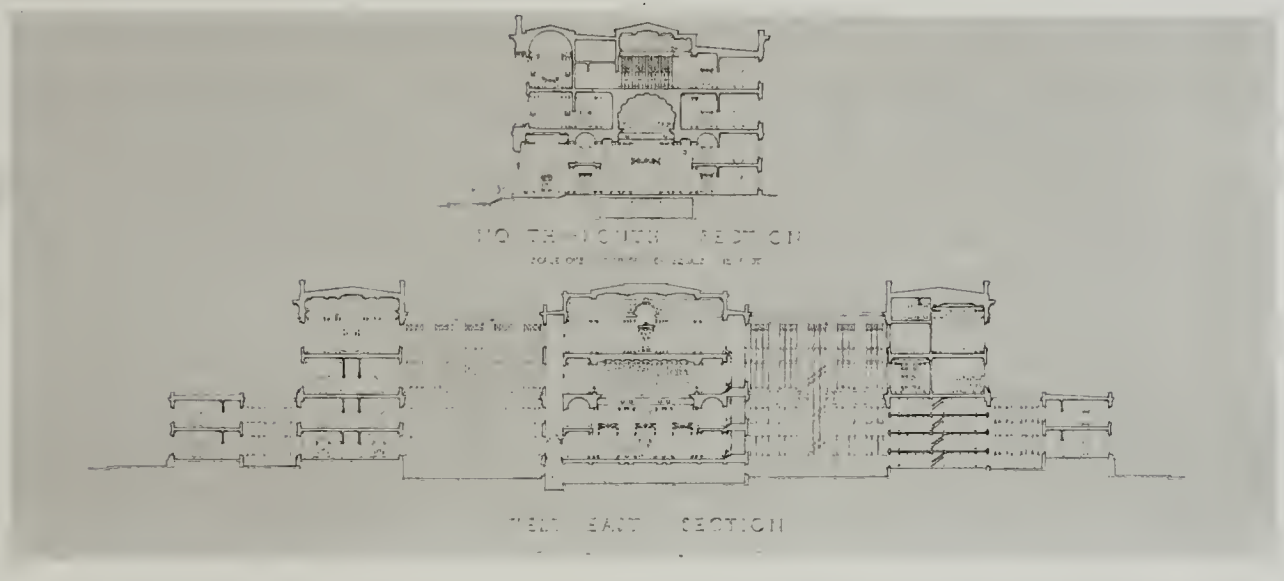


FIFTH FLOOR PLAN AT ONE SIXTEENTH INCH SCALE

SAN FRANCISCO STATE BUILDING COMPETITION

PRIZE WINNING DESIGN -- BLISS & FAVILLE, ARCHITECTS

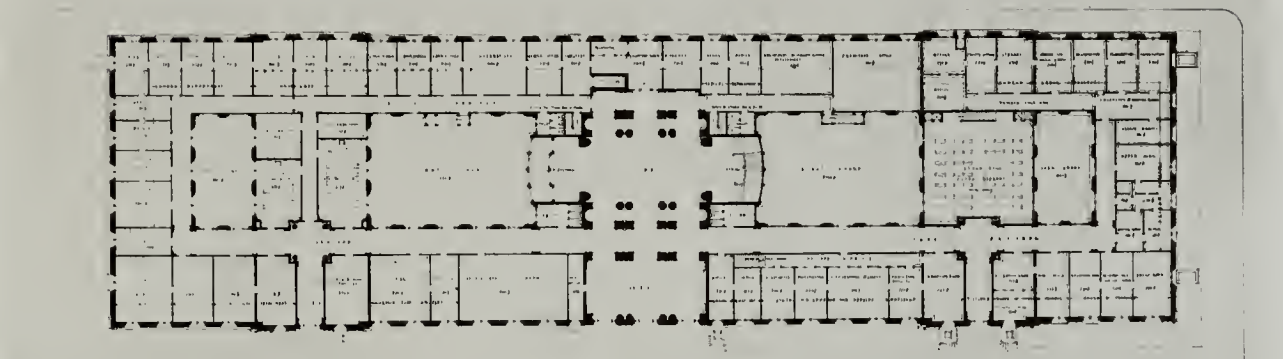
CHARLES PETER WEEKS, ARCHITECT



NORTH AND SOUTH SECTION

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

WEST EAST SECTION



FIRST FLOOR PLAN

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

RAILROAD COMMISSION

SECOND FLOOR PLAN

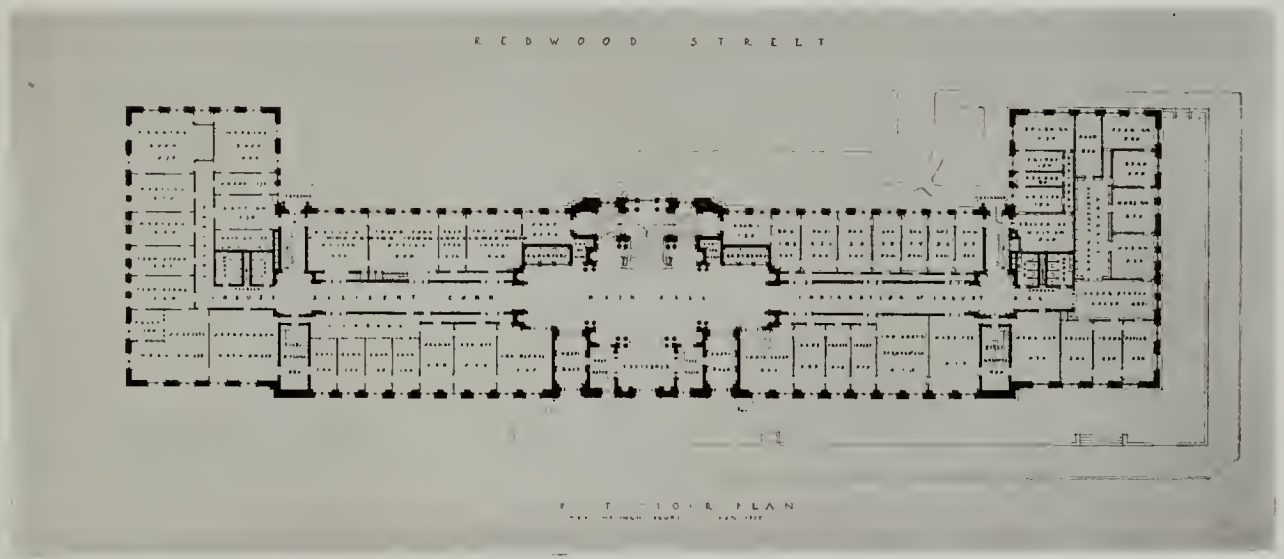
SCALE ONE-SIXTEENTH INCH EQUALS ONE FOOT

CHARLES PETER WEEKS, ARCHITECT

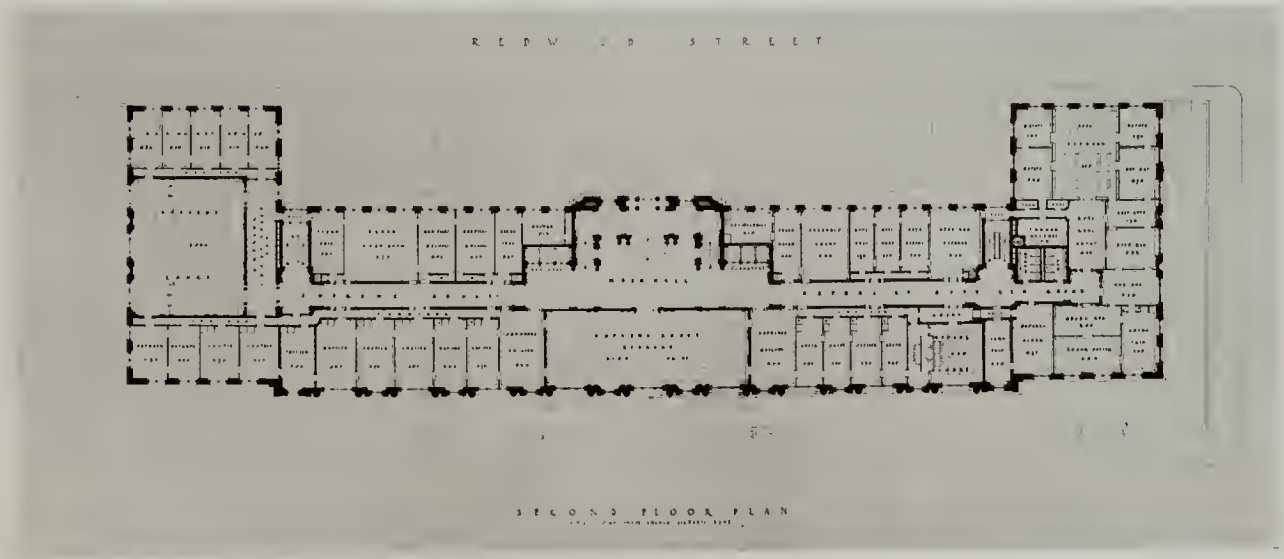
STATE BUILDING COMPETITION

WOOD & SIMPSON, ARCHITECTS

LONGITUDINAL SECTION

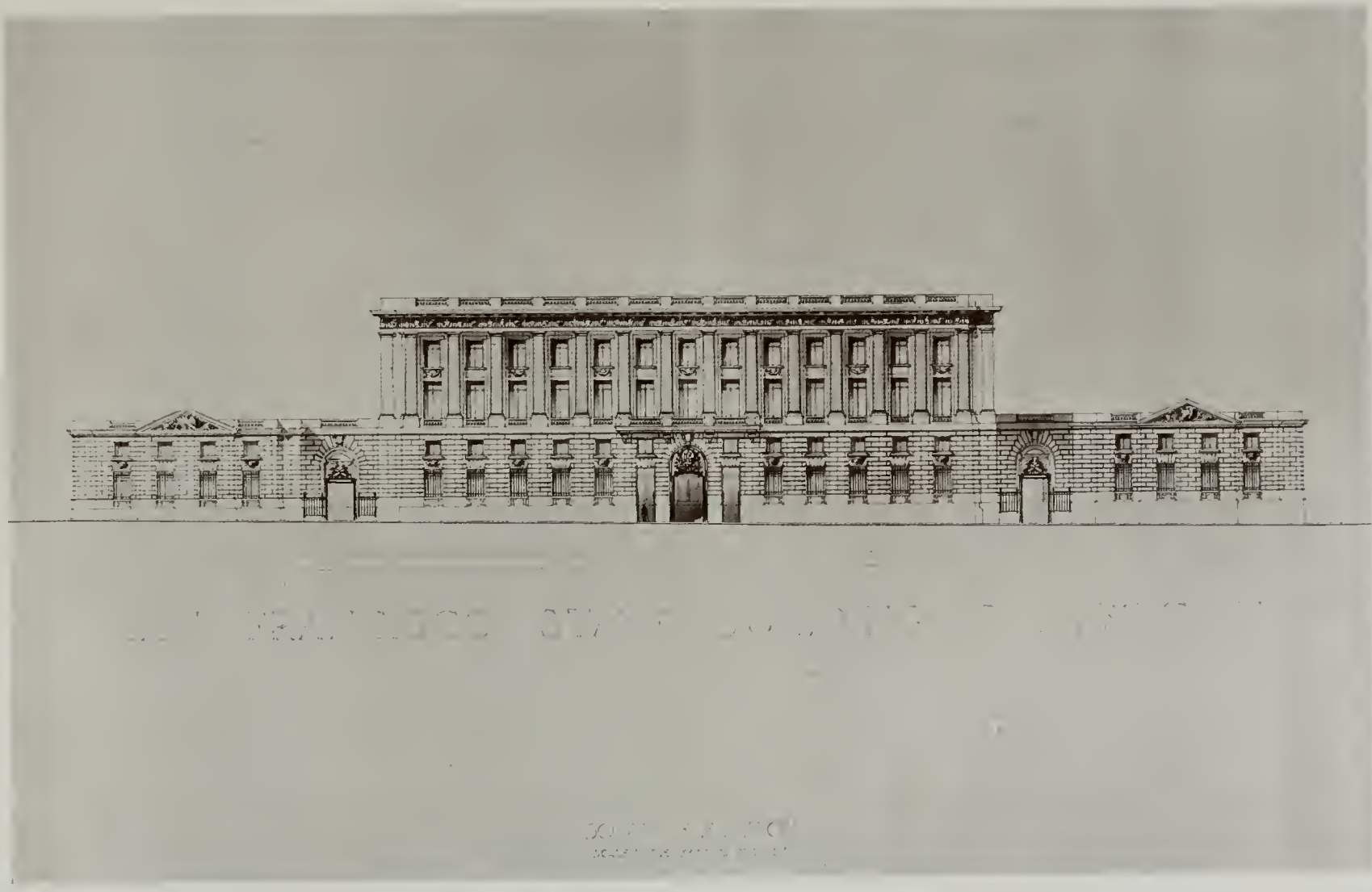


FIRST FLOOR PLAN

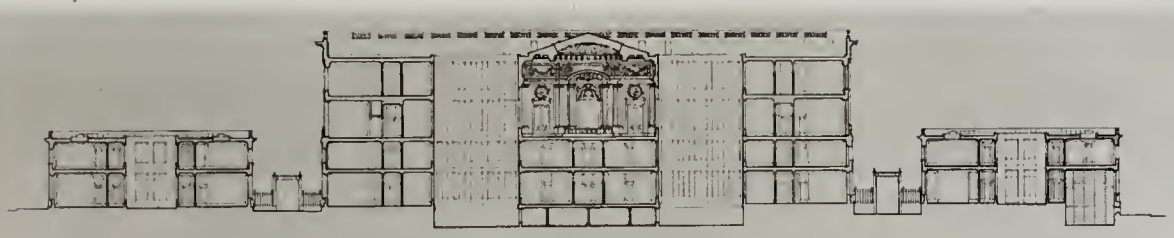


SECOND FLOOR PLAN

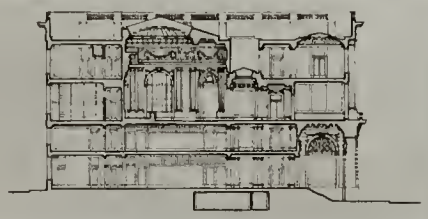
WOOD & SIMPSON, ARCHITECTS



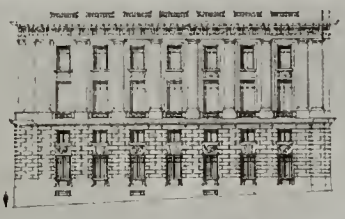
BAKEWELL & BROWN, ARCHITECTS



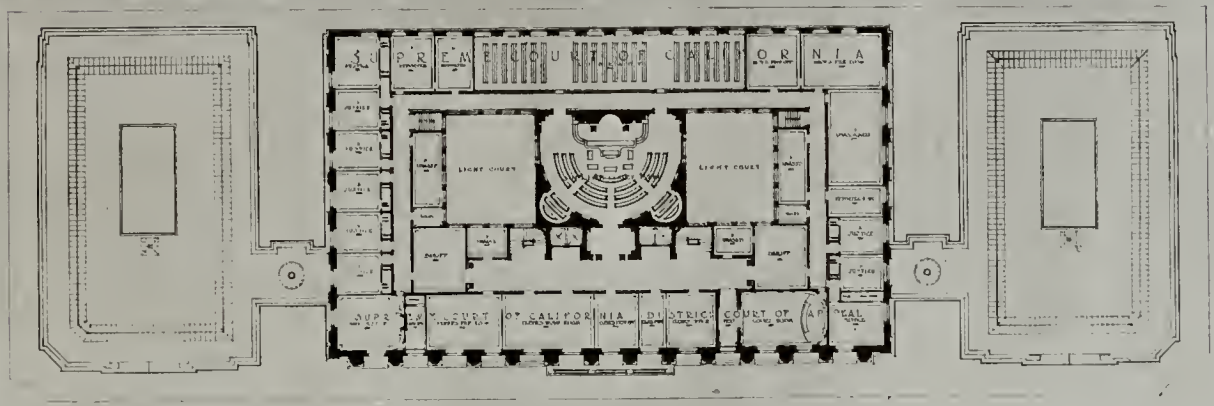
WEST EAST SECTION
SCALE SIXTEEN FEET TO ONE INCH



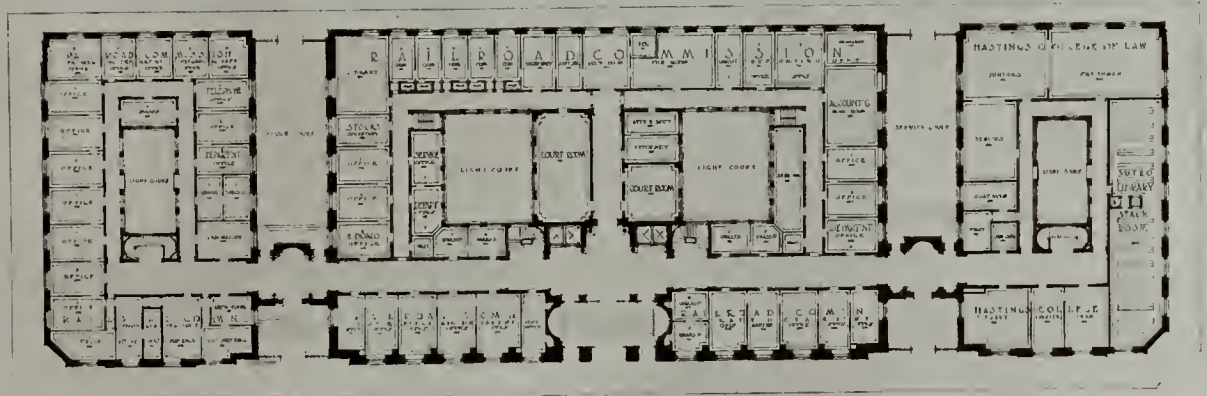
NORTH SOUTH SECTION



EAST ELEVATION



THIRD FLOOR PLAN
SCALE SIXTEEN FEET TO ONE INCH

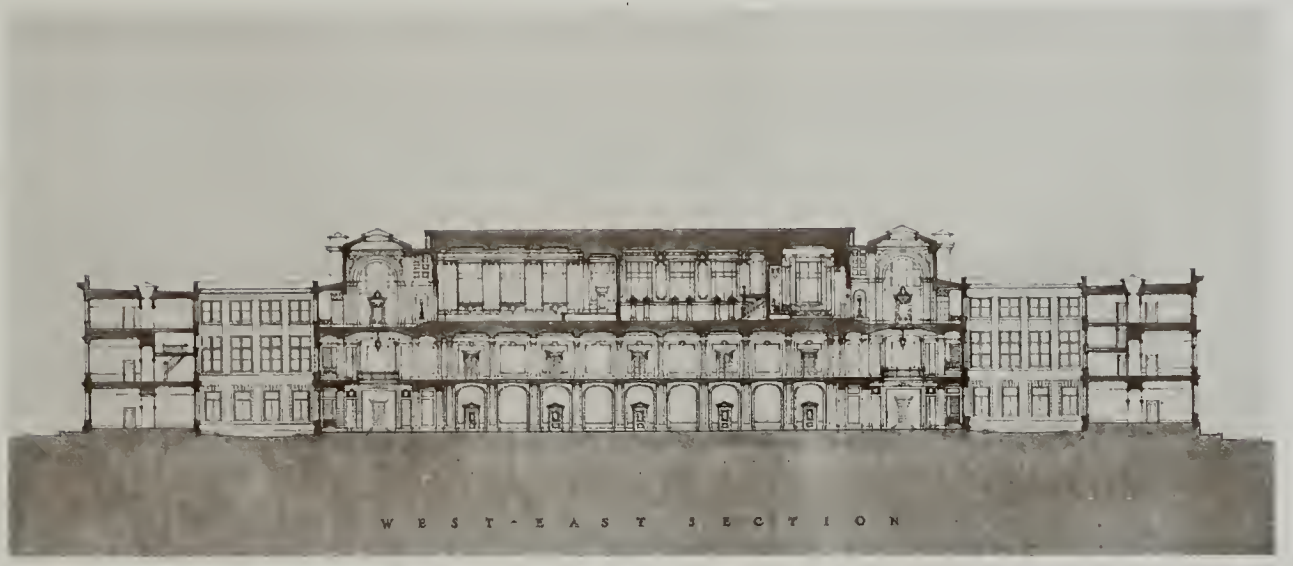


GROUND FLOOR PLAN
SCALE SIXTEEN FEET TO ONE INCH

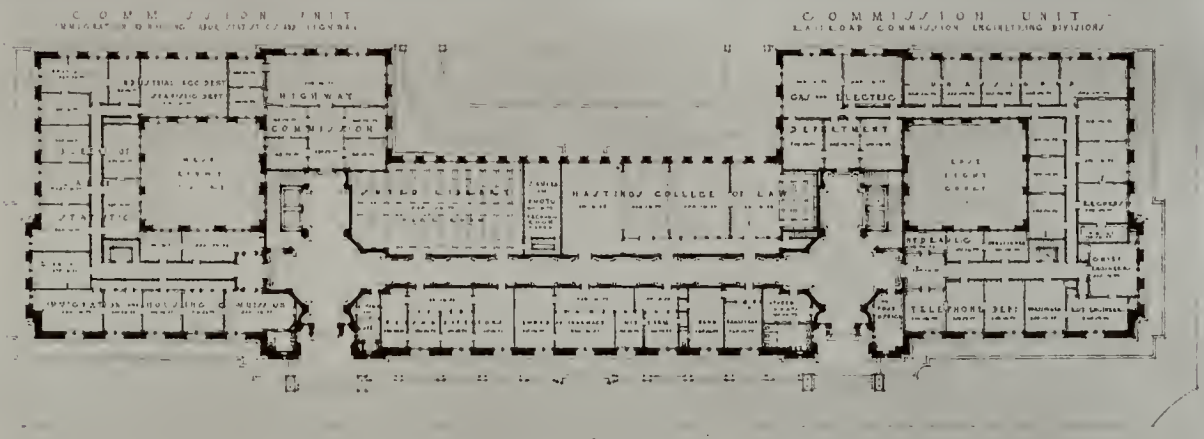
BAKEWELL & BROWN, ARCHITECTS

SAN FRANCISCO-STATE-BUILDING-COMPETITION

WILLIAM C. HAYS. ARCHITECT

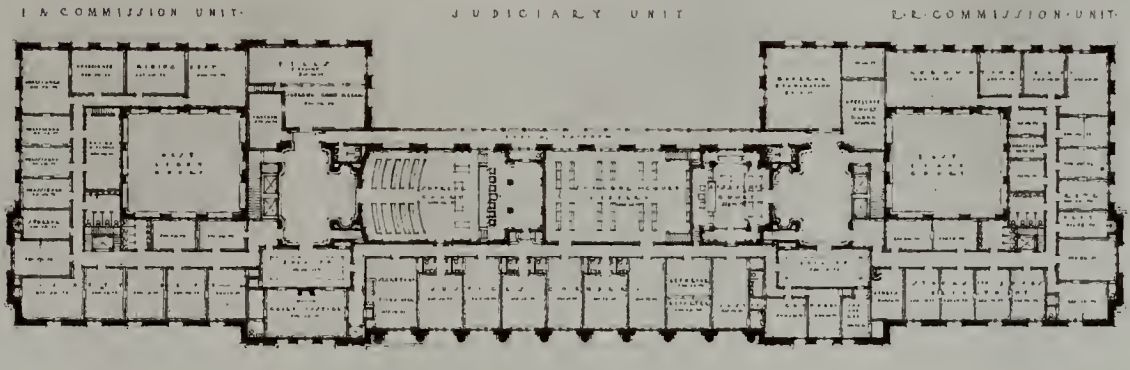


WEST-EAST SECTION



FIRST-FLOOR-PLAN

SCALE 1/16 INCH-1 FOOT



THIRD-FLOOR-PLAN

SCALE 1/16 INCH-1 FOOT

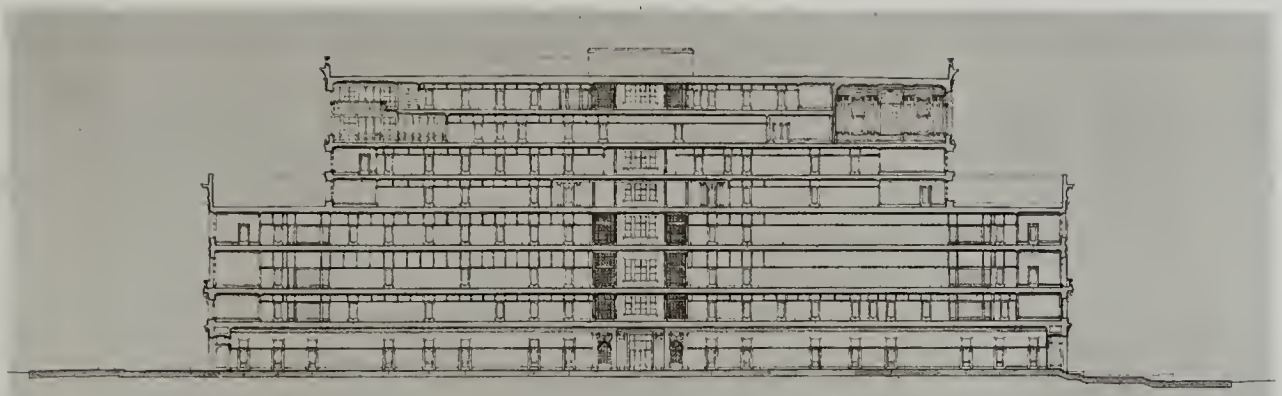
WILLIAM C. HAYS ARCHITECT

SOUTH ELEVATION

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

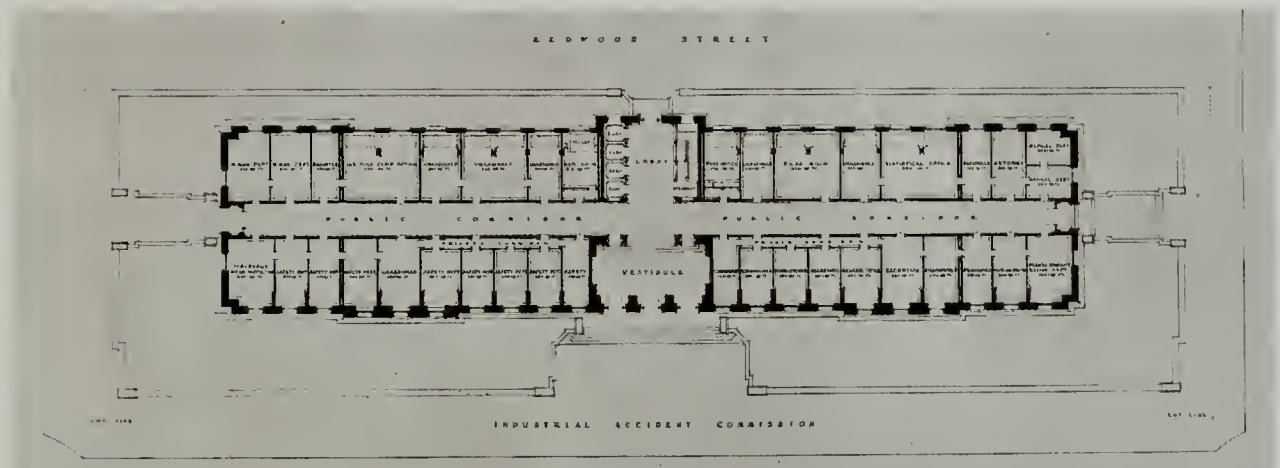
SAN FRANCISCO · STATE · BUILDING · COMPETITION

LEWIS P. HOBART, ARCHITECT



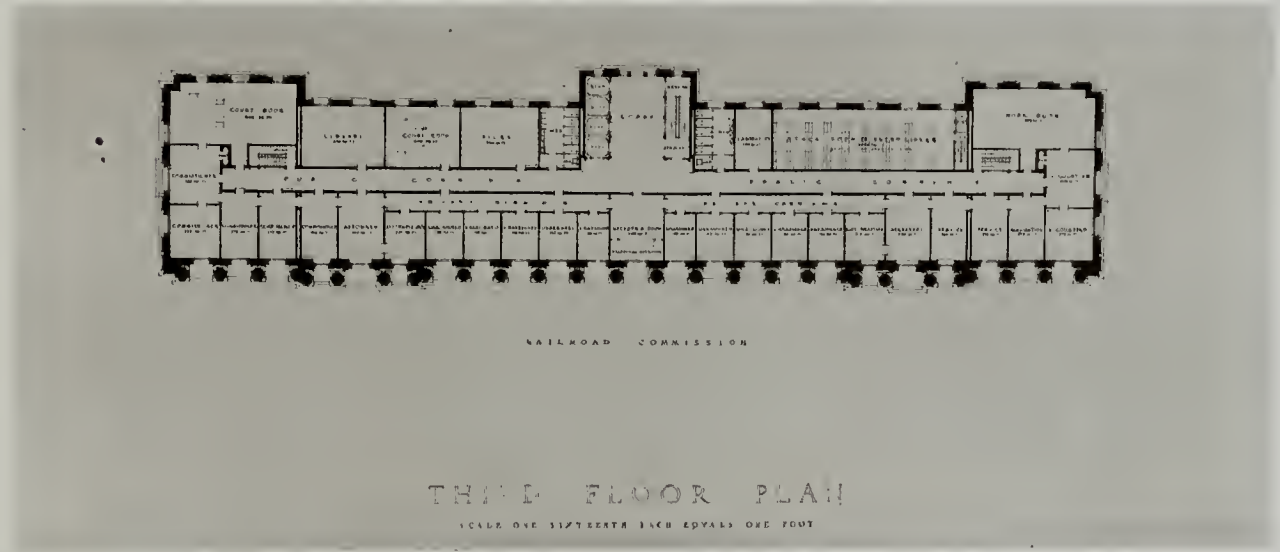
WEST-EAST SECTION

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT



FIRST FLOOR PLAN

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT



THIRD FLOOR PLAN

SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

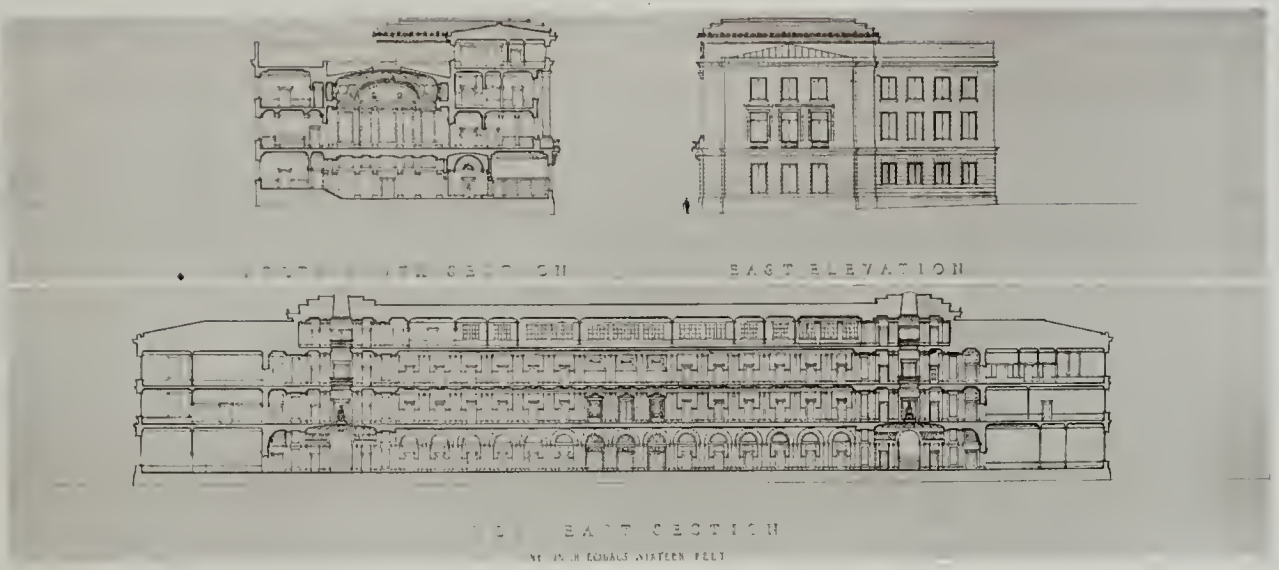
LEWIS P. HOBART, ARCHITECT

SOUTH ELEVATION

ONE INCH EQUALS SIXTEEN FEET

SAN FRANCISCO STATE BUILDING COMPETITION

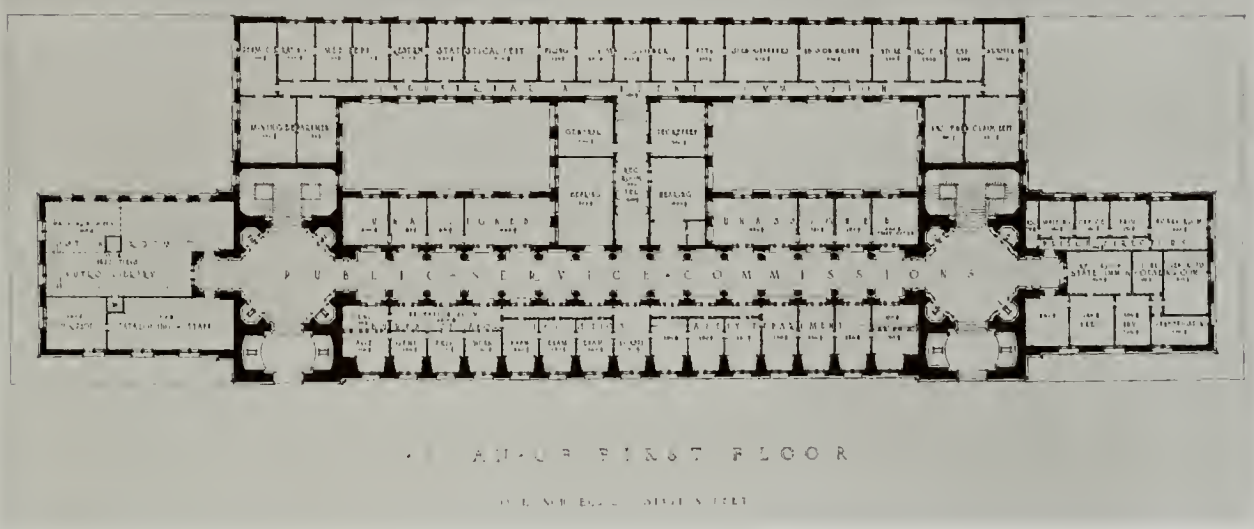
F. J. DELONGCHAMPS, ARCHITECT



EAST ELEVATION

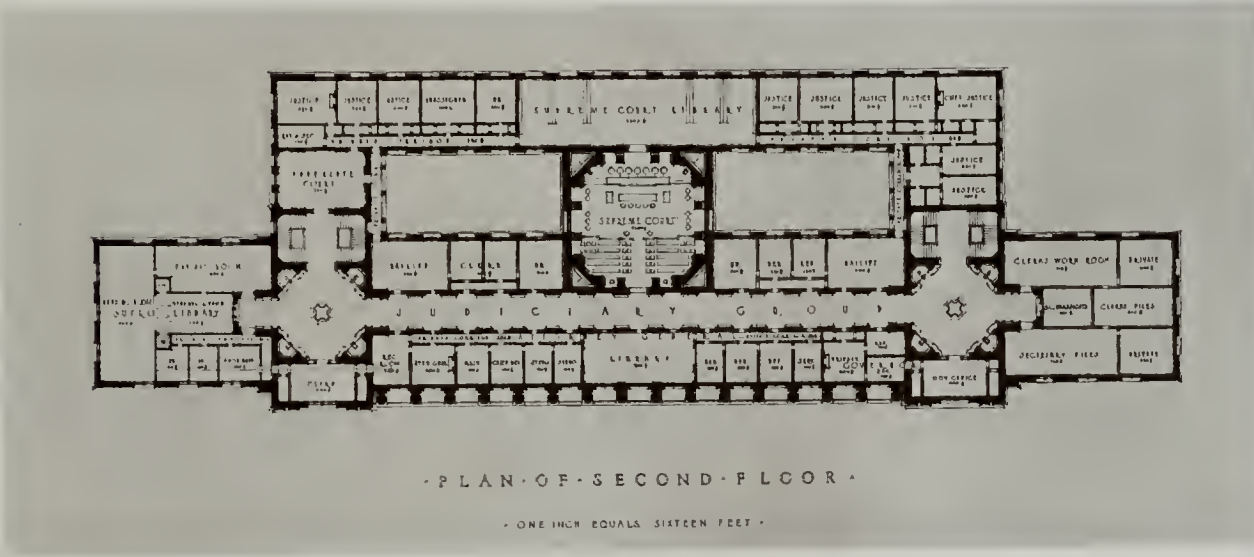
EAST SECTION

ONE INCH EQUALS SIXTEEN FEET



FIRST FLOOR

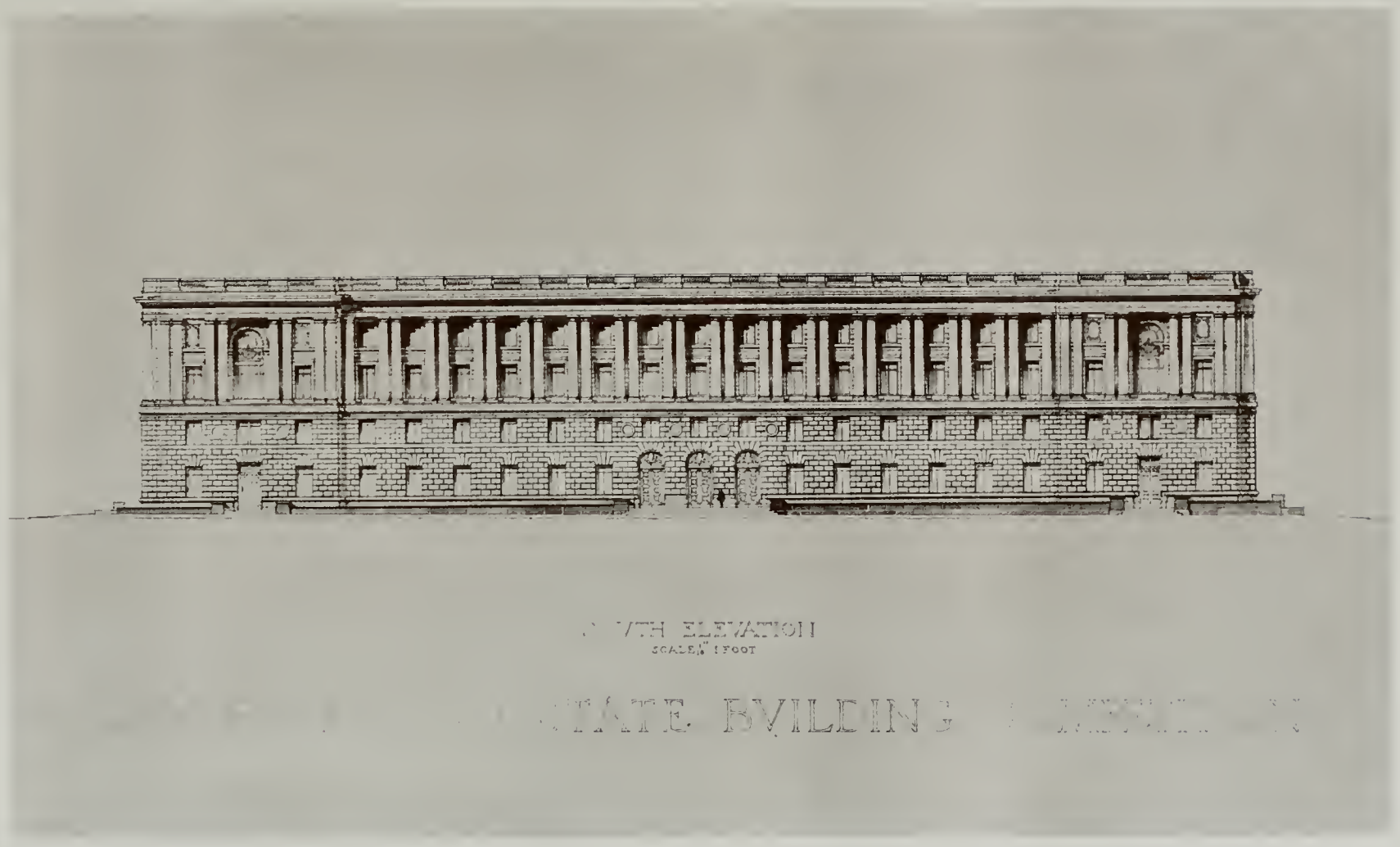
ONE INCH EQUALS SIXTEEN FEET



PLAN OF SECOND FLOOR

ONE INCH EQUALS SIXTEEN FEET

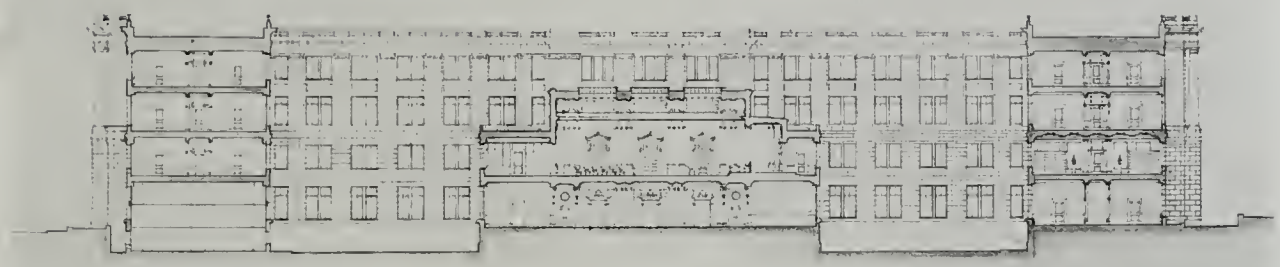
F. J. DELONGCHAMPS, ARCHITECT



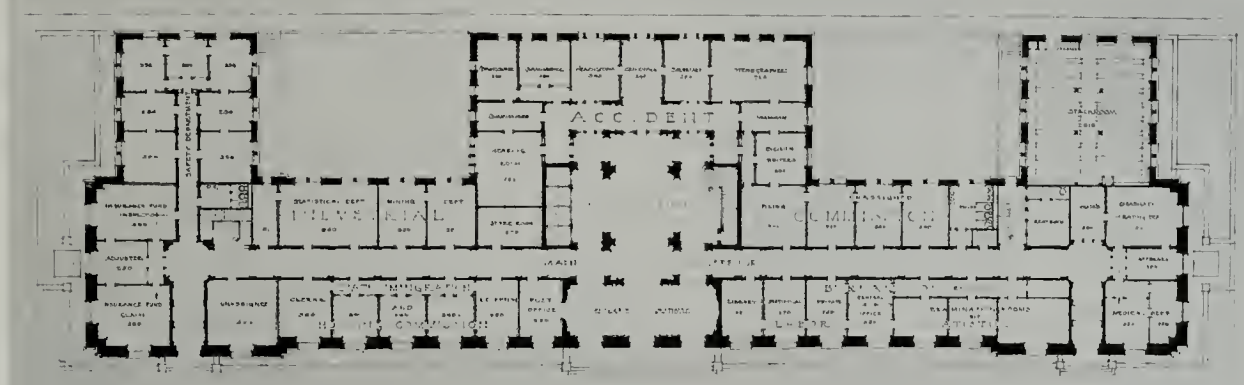
SOUTH ELEVATION
SCALE, 1/8" 1 FOOT

STATE BUILDING

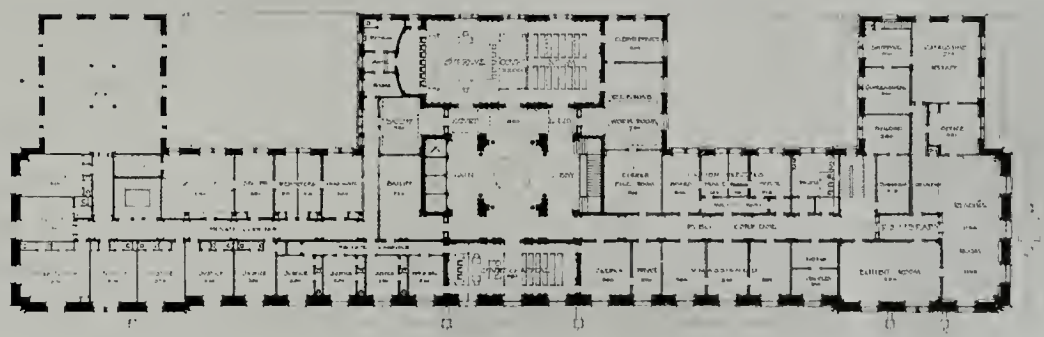
LORING P. RIXFORD AND JOHN BAUR, ASSOCIATED ARCHITECTS



WEST PART CENTRE
SCALE 1/8 FOOT



WEST PART
SCALE 1/8 FOOT



SECOND FLOOR PLAN
SCALE 1/8 FOOT

LORING P. RIXFORD AND JOHN BAUR, ASSOCIATED ARCHITECTS

Architectural Rendering

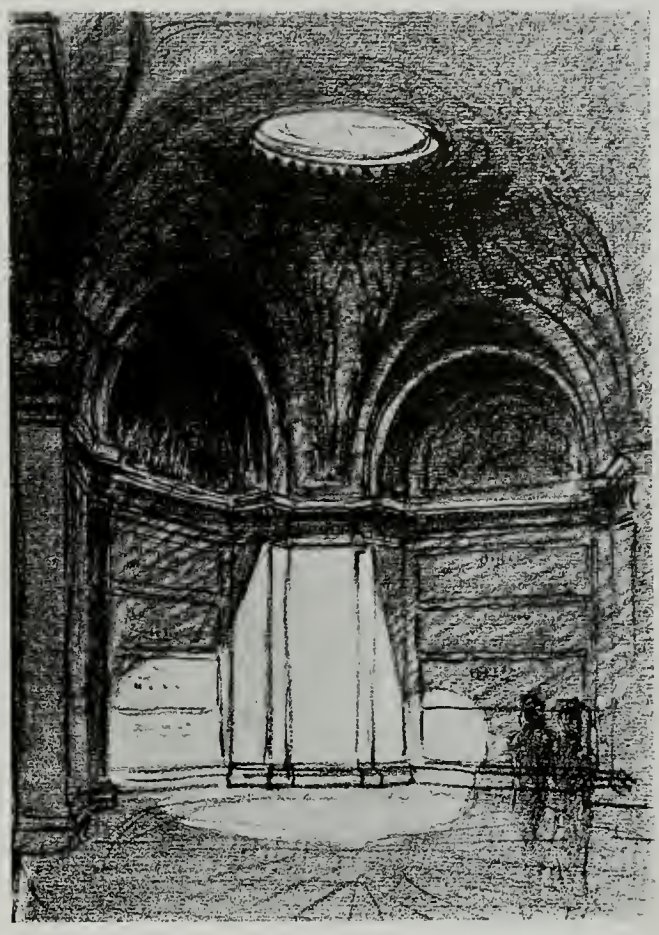
(*Continued from page 152*)

works. These are unsatisfactory, as the white plaster has such high reflective powers that it kills the intensity of the shadows unless in the direct sun, where it of course becomes too dazzling. There is no reason why such models should not be painted a warm gray of about the color of Bedford stone, provided the material has not already been decided upon. A conventionalized blue-gray neutral tone slightly darker than the general color of the building applied to all the windows will give a successful effect of realism.

Models were used by the old Gothic architects in the days before perspective was understood; in fact, Michael Angelo drew a remarkable-looking perspective of the dome of St. Peter's, which shows a very childish conception of how the circles of the dome at different elevations would vanish.

As a final suggestion, aside from all sordid commercial consideration, the facility of expression by drawing is as necessary to the architect as the facility to play some musical instrument is to a composer, or what writing is to a poet. Some one may be employed to do any of these things for the creator, but the work lacks that intimacy obtained by direct transmission and must take on something foreign from the interpreter. Again, there is a great relief to be found by those numerous wretched but talented architects who, unable to land a job, possibly by virtue of their being talented, may give vent to their stored-up ideas by making imaginary studies, which are indeed of value—for instance, Blondel.

CRAYON DRAWING BY HARRISON CLARK – WILLIS POLK & CO., ARCHITECTS



CRAYON DRAWING BY HARRISON CLARK – WILLIS POLK & CO., ARCHITECTS

Exhibit of State Competition Plans

In looking for a convenient place to show the eight sets of plans which had been in competition for the San Francisco State Building, the choice of the Building Material Exhibit quarters was a logical one.

Located at the corner of O'Farrell and Stockton Streets, the exhibit was accessible to many thousands during the ten days it lasted, and was so successful and aroused such general interest that probably these rooms will be used for this purpose frequently. In fact, a sort of "Spring Fashion Show" is now being planned, of sketches and photographs for residential work, to be held some time in May.

Incidentally, the surrounding permanent exhibits of modern appliances, conveniences and materials prove to be extremely interesting to those who are interested in comfort and beauty—which applies to most of us. To be sure, the exhibits are not confined to domestic matters or materials by any means, but that enlarges the area of interest for the visitors.

Detail of Garvey Avenue Grammar School, Alhambra, Cal. -- Two coats of "Bay State Coating" applied -- Allison & Allison, Architects

Detail, residence of Architect Elmer Grey, Pasadena, Cal. "Bay State Coating" applied.

Adding Beauty to Concrete

By A. M. MACMURRAY

THIS is the age of concrete. Out of the earth man takes various substances, and, mixing them, makes a stone stronger and more enduring than nature's own marble and granite. This is concrete.

The popularity of concrete has been phenomenal. Its strength and durability are not its only virtues. Perhaps even more valuable than these, is the fact that it is easily fashioned into every conceivable form and design. It enables the builder in modern days to reprodnce architecture of antiqnity with ease and accuracy.

Concrete has proved itself the only material for the construction of great engineering projects. It has made possible greater bridges, higher skyscrapers and larger water reservoirs. More and more, it is superseding natural stone for the building of homes and bungalows, mills and factories. For concrete has the elements which are required in the modern structure; it lends itself to beauty and design, it is economical, it is clean and fire-resisting, it will stand for ages.

It is not far wrong to say that the economy and possibilities of concrete are responsible for its increasing popularity. The demand for it will be even greater as it becomes more generally understood that the only drawbacks are easily corrected. These drawbacks are the fact that concrete has an unattractive, monotonous, blue-gray tone and that it has a tendency to absorb moisture.

Frequently, especially if the concrete used in the building was made in two or more "batches," the surface has an unsightly blotchy appearance. This is particularly evident after a storm. In time, an unprotected concrete surface shows hair-cracks.

In order to correct these defects, various means have been tried. The ordinary lead-and-oil paints are out of the question, because of the peculiar action of the alkali in the concrete on the oil in paint.

Of the various coatings which have come on the market from time to time, that manufactured by Wadsworth, Howland & Co., of Boston, finds favor

Redondo Union High School, showing effective application of "Bay State Coating" -- Allison & Allison, Architects

with architects and builders. For sixteen years this Cement Coating — has proved its suitability for concoating — which is known as Bay State Brick and crete work. This coating contains no oil which alkali affects, and it dries as part of the surface, thus preserving the distinctive texture of concrete and stucco. Architects appreciate the fact that it is manufactured in a variety of pleasing tints, and it therefore enlarges the field of architectural design.

While beauty of design is one of the chief factors in home building, the protective value of Bay State Coating is also important. This coating lasts as long as concrete itself, and makes a wall absolutely impervious. Neither rain nor snow can seep through, and the result is dry interiors. This is especially advantageous in construction of factories and warehouses, but it is no less important in residence and bungalow.

Several Los Angeles buildings are illustrated herewith, showing how Bay State Coating transforms the vision of the architect into a masterpiece of architecture. It adds beauty and permanence to the strength and charm of man-made stone.

"Beauty to most people consists not in design, but in what they call 'style,' and style changes as quickly as fashion in dress. Thus people get a notion that high finish is inartistic, as it is when it is finish for the sake of finish; they suppose that there is some mysterious virtue in the roughness of peasant art; and they will buy objects in which this roughness is imitated for commercial purposes, objects that are merely badly made. . . .

"Good design and good workmanship produce beauty in all objects of use. That is the common sense of the matter. But human beings never attain to common sense unless they aim at something beyond it. There must be a kind of religion of workmanship, if workmanship is to be good; and a religion of design, if there is to be good design. It never is good unless both designer and workman do their best for the sake of doing it. What we need most now is this religion; and we need a condition of things, a relation of all the parties concerned, in which it will be possible to do good work for the sake of doing it. When we have that we shall have art soon enough. And it is not an impossible or unnatural relation."—Clutton Brock in *The Architectural Review*, London.

COMPETITION FOR A SMALL HOUSE AND GARAGE

To be Built of Brick and Other Clay Products

FIRST PRIZE	$500.00	*Mentions:*	FOURTH PRIZE	$100.00
SECOND PRIZE	$300.00	*Competition Closes*	FIFTH PRIZE	$50.00
THIRD PRIZE	$150.00	*June 1, 1917*	SIXTH PRIZE	$50.00

Competition open to all Architects and Draughtsmen on the Pacific Coast

PROGRAM

THE problem is a small detached house and accompanying garage suitable to the climatic and landscape conditions of California.

The outer walls of both buildings shall be designed for brick construction, trimmed with brick or terra cotta and to have an air space in the walls.

The foundations are to be designed for brick and the roofs are to be covered with clay tile.

SITE

The house is to be built upon a level lot in a town or suburb of a large city. The width of the lot is to be not less than 50 feet nor more than 100 feet, with a depth not exceeding 150 feet.

REQUIREMENTS OF HOUSE

The house shall contain an entrance hall, living room, dining room, kitchen, pantries, porches, etc., three main bed rooms with two bath rooms and two sleeping porches. There will also be one other sleeping room and bath for servant.

REQUIREMENTS OF GARAGE

The garage shall be provided to accommodate one machine, wash rack, etc.

COSTS

The total cost of house exclusive of the land shall not exceed $8,500.00, which shall include excavating, heating, plumbing, lighting fixtures, etc., but exclude planting or gardening effect.

The total cost of the garage shall not exceed $750.

CUBIC CONTENTS

Houses of this type of construction have been built in this section of the country at a cost of 25 cents per cubic foot, and this rate shall be taken as the basis for computing the cost, and no design whose cubical contents shall exceed 34,000 cubic feet will be considered. Porches and verandas are to be figured separately at one-fourth of their total cubage and their cost is to be included in the total cost of the house.

The garage shall be figured at 18 cents per cubic foot.

MEASUREMENTS

The measurements for computing the contents of both buildings must be taken from the outside of the exterior walls and from the basement floor level, if any, of the house, to one-half the average height of the roof. If only a portion of the basement is excavated below the house, then the measurement for the unexcavated portion shall be taken from a two-foot level below the first floor line.

The measurements for the garage shall be taken from the floor line, to one-half the average height of the roof.

DRAWINGS REQUIRED

There are to be two sheets of drawings. On the first sheet a pen and ink perspective of the house without wash or color, drawn at a scale of four feet to one inch; a detail of the front entrance at a scale of three-fourths inch to one foot, with other details if desired; and a pen and ink perspective of garage at a scale of four feet to one inch.

On the second sheet a plan of the first floor, and, if used, the basement and second floor, at a scale of eight feet to one inch; a section at a scale of three-fourths inch to one foot showing the construction of exterior walls with cornice; and schedule of cubage. In connection with the plan of the first floor, show the development of the whole lot in reference to the placing of the house and garage, the paths and planting. This plan is to be rendered in India ink wash. No color allowed. The cut of walls on the plan of the building will be blocked in solid. Both drawings to have the title, "Competition for a Small Brick House and Garage."

PROGRAM — BRICK HOUSE AND GARAGE COMPETITION

SIZE OF DRAWINGS

The size of both sheets is to be 20 inches by 26 inches, with a border line drawn one inch from the edge. The paper is to be white and not mounted. Tracing paper not allowed. All drawings shall be delivered flat without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered "The Architect," 245 Mission Street, San Francisco, Cal., and the title, "Competition Drawing for a Small Brick House." The wrapper shall contain with the drawings a sealed envelope, enclosing the name and address of the Competitor.

DELIVERY OF DRAWINGS

The drawings shall be delivered flat to "The Architect," 245 Mission Street, San Francisco, California, not later than 12 noon upon the first day of June, 1917. Any questions must be sent before April 1st to "The Architect," and answers, will be published in the April issue.

The designs shall be judged by a jury of three members of the Architectural Profession,—one from the San Francisco Chapter of the A. I. A., one from the Southern Chapter of the A. I. A., and one from the San Francisco Architectural Club.

First consideration will be given to appropriateness of design in an asthetic sense to the material employed, and its fitness for location and environment in California.

Second, excellence in plan.

Drawings which do not reach the requirements of the program will not be considered.

The prize drawings are to become the property of "The Architect" and the right is reserved to publish or exhibit all or any of the others.

The full name and address of the designer will be given in connection with each design published.

For the design placed first there will be given a prize of $500; second, $300; third, $150; fourth, $100; fifth $50; and sixth, $50.

NOTICE

The competition is open to all Architects and Draftsmen on the Pacific Coast. The prize and mentioned drawings will be published in "The Architect," with the criticisms of the Jury.

The competition is possible through the courtesy of the Editor of "The Architect." It is conducted under the patronage of the San Francisco Chapter of the American Institute of Architects, the Southern Chapter of the American Institute of Architects and the San Francisco Architectural Club.

The generous donations made by the following manufacturers of clay products have made these prizes possible:

Alberhill Coal and Clay Company, Los Angeles
Brick Builders' Bureau, San Francisco
Brick Manufacturers' Association, San Francisco
Fresno Brick and Tile Company, Fresno
Gladding, McBean & Co., San Francisco
Los Angeles Brick Company, Los Angeles
Los Angeles Pressed Brick Company, Los Angeles
N. Clark & Sons, San Francisco
Pacific Sewer Pipe Company, Los Angeles
Richmond Pressed Brick Works, Richmond, Cal.
Simons Brick Company, Los Angeles
Standard Brick Company, Los Angeles
Steiger Terra Cotta & Pottery Works, San Francisco
The K. & K. Brick Company, Los Angeles

The aim of this competition is to create a sustained interest in the building of artistic and practical brick houses of moderate cost, and to demonstrate that houses built of these materials cost little more than those built of wood.

Competition approved by the San Francisco Sub-Committee of the American Institute of Architects.

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THE ARCHITECT

VOL. XIII SAN FRANCISCO, MARCH, 1917 NO 3

Editorial.

ASSEMBLY BILL, NO. 1126

THE architectural profession within the State of California, being deeply sensible of its responsibility to the public for the safety and general character of its buildings, and seeking to maintain a high standard of performance on the part of its members as a safeguard to life and to the important financial, technical, and æsthetic interests intrusted to it, presents to the Legislature, Assembly Bill No. 1126 as a substitute for the present statute entitled, "An Act to regulate the practice of Architecture, approved March 23, 1901."

There are two leading questions that may arise in the layman's mind concerning such a public safety measure as here presented, and which may be summed up as follows:

First, What is the necessity for such a measure? And second, Will the measure, if enacted into law, provide the most effective means of attaining the end sought?

Under the first question, the following relevant facts may be stated: California is subject to earthquake conditions, making it imperative that all buildings used daily by the public be so designed and constructed as to insure absolutely their inherent safety.

Casual observation will convince one familiar with building design and construction that many buildings in California are dangerously lacking in that factor of safety required to meet normal conditions, much less the abnormal conditions that may be here imposed at any time without warning, and it is with a view to forestalling catastrophe that the architects advocate a reasonable and logical statute, requiring those who shall be intrusted with designing and superintending buildings in which the public safety is involved to prove before a competent State Board of Examiners that they are qualified to predetermine mathematically the strength and stability of their structures. The statute expressly exempts certain classes of buildings in which the public safety element does not enter, such as one-family residences, shops, outbuildings, mining and oil field structures, and other kindred buildings of a temporary character.

Concerning the second question, the fact is well known to the profession that the present statute fails to accomplish its purposes because of a clause under Section 5, which reads as follows: "provided, that nothing in this Act shall prevent any person from making plans for his own buildings, or from furnishing plans or other data for buildings for other persons, provided the person so furnishing such plans or data shall fully inform the person for whom such plans or data are furnished that he, the person furnishing such plans, is not a certificated architect."

The two reasonable methods of bettering building conditions and accomplishing the purposes sought, which invited the attention of those who have been deeply studying the subject, were, first, a State-wide building code, and second, the determination of competency by examination.

The framing of a State-wide building code and practical methods of enforcing it appeared to be a gigantic undertaking, cumbersome and expensive, requiring, as it would, State appropriation for its formulation and administration, and withal, a solution illogical, in that it sought to catch the trouble instead of to prevent it. The former method was more generally advocated by civil and structural engineers, who through commendable loyalty to their societies' ethics fundamentally oppose any form of licensing on the part of their members, but they are far from unanimous on this viewpoint.

The proposers of the new law have taken the stand that a public safety measure to be effective must be sufficiently broad to compass all classification of buildings wherein public safety might be involved, and to bring within its jurisdiction all those engaged in designing, specifying and superintending such building operations under whatever professional title they may be operating.

The proposers have gone at the source of the trouble, choosing a more workable plan, the second method, that of State examination whereby the qualifications of practitioners shall be predetermined.

Being fully aware that the æsthetic interest attaching to buildings, though highly important, is not essential to the safety of the public in the use of buildings, therefore propose a statute contemplating two classes of certificates. First, to design, specify and superintend building operations, and second, to practice architecture, requiring proof of the qualifications of the applicant for the former certificate as follows:

(*a*) His technical knowledge of building materials, their strength and use in practical construction, and his ability to compute mathematically the strength and stresses in materials and structures, and to design buildings so as to insure inherent stability and strength in all their parts, and to meet the contingencies and problems of construction and public safety that arise in the erection of buildings.

(*b*) His theoretical and practical knowledge of sanitation as applied to buildings, and his ability to design plumbing systems therein.

(*c*) His knowledge of the theory and design of heating and ventilation of buildings, and his practical understanding of the various systems in use.

(*d*) His knowledge of stereotomy.

(*e*) His knowledge of electrical terms and systems, and his practical understanding thereof as applied to ordinary use in buildings.

(*f*) His knowledge of fire protection of buildings.

(*g*) His knowledge of specification work.

(*h*) His general education and knowledge of architectural terms, together with his character and fitness for certificate.

This class of certificate refers particularly to the public safety element in building, and is a guarantee to the public that he who holds such certificate is amply qualified to design safe and sanitary buildings.

Those who aspire to practice the profession of architecture shall be examined in all subjects leading to the abovementioned certificate to design and superintend the construction of buildings, and in addition thereto shall pass satisfactory examination in the following subjects:

(*i*) Architectural design.

(*j*) History of architecture.

(*k*) Free-hand drawing.

(*l*) History of ornament.

(*m*) Shades and shadows and the use of color.

The committee respectfully solicits a careful analysis by the public of the statute as finally amended, and believes it to be worthy of most careful consideration and the unqualified support of every citizen of the State. It deprives no one of the right to design and superintend buildings, or to practice architecture, who is properly qualified to pass reasonable examinations before a State Board of Examiners duly authorized and amply qualified to conduct such examinations.—J. E. ALLISON.

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Coté, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of San Francisco Chapter

A largely attended luncheon and special meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel, this date, March 1st.

Present at meeting were: Edgar A. Mathews, President; Sylvain Schnaittacher, Vice-President; W. B. Faville, G. A. Wright, Trustees; Morris M. Bruce, Secretary; J. Bakewell, B. J. Joseph, Walter Parker, Harris Allen, W. H. Weeks, Albert Schroepfer, H. C. Smith, William Mooser, J. S. Fairweather, B. S. Hirshfeld, W. H. Crim, August Headman, Geo. Rushford, E. S. Antonvich, Chas. H. Cheney, W. T. Steilberg, G. A. Applegarth, E. G. Bolles, E. J. Vogel, W. G. Mitchell, J. D. Hatch, W. G. Corlett, E. L. Norberg, Arthur Scholze, J. Lofquist; and Edwin Bergstrom, of Southern California Chapter.

The following resolutions were unanimously adopted:

RESOLUTION

WHEREAS, There have appeared in the public press of the city within the last few days certain statements purporting to emanate from the San Francisco Chapter of the American Institute of Architects, criticising the recent competition for the State Building in the San Francisco Civic Center; therefore, be it

Resolved, That the San Francisco Chapter of the American Institute of Architects in special meeting assembled on the 1st day of March, 1917, hereby denies these certain statements as emanating from this Chapter, and furthermore endorses the conduct of this competition and expresses the utmost confidence in the integrity of the award.

And furthermore, thanking the Governor, Board of Control as represented by John Francis Neylan, its President; the State Building Commission, consisting of Governor Johnson, Chief Justice Angellotti, Attorney General Webb; also State Architect George B. McDougall and the architectural members of the jury, James Reid, Robert Farquhar and Edgar A. Mathews, for their efforts in inaugurating and conducting this competition to a successful conclusion.

IN THE MATTER OF THE "ARCHITECT AND ENGINEER"

A letter, a copy of one sent by Mr. F. W. Jones, editor of the *Architect and Engineer*, to the Southern California Chapter A. I. A. relative to various matters in which the San Francisco Chapter A. I. A. was interested and particularly to the State Building Competition, was read by Mr. W. B. Faville. The following resolution was offered by Mr. William Mooser and unanimously carried:

WHEREAS, Mr. F. W. Jones, editor of the *Architect and Engineer*, has sent a defamatory and threatening letter to the Southern California Chapter A. I. A., casting reflections on the integrity of the conduct of the State Building Competition and threatening reprisals on this San Francisco Chapter on account of its having made another publication its official organ; therefore be it

Resolved, That the conduct of Mr. F. W. Jones in sending said defamatory and threatening letter, be and is hereby severely condemned; and furthermore be it

Resolved, That copies of this resolution be sent to those interested in the building industry, also to the General Contractors' Association, Builders' Exchange and to all kindred associations and to the San Francisco branch of the American Society of Civil Engineers, and also to the Southern California Chapter, the Oregon Chapter and Washington State Chapter of the American Institute of Architects.

RESOLUTION

WHEREAS, The State Commission of Immigration and Housing of California invited the San Francisco Chapter, American Institute of Architects, together with a number of other organizations having to do with architecture, housing, building, realty, engineering, city planning and with the operation of hotels and tenement houses and with the accredited representatives from the fourteen largest cities in the State, to participate in a State housing institute, which would hold a series of conferences for the purpose of studying the housing problems in all their phases and to discuss the best methods not only of remedying present conditions, but of providing for the welfare of our future citizens; and

WHEREAS, Several meetings have been held during the past year in various parts of the State, in which meetings several of the organizations and representatives from the various cities have participated together with health and building commissioners, social and communal workers and others interested in the subject; and

WHEREAS, As a result of these various meetings, three uniform, reasonable and logical housing bills have been formulated and introduced in the Legislature, to be acted upon at the second session of the said Legislature during the months of March and April of this year; and

WHEREAS, This Chapter earnestly believes that the enactment of these bills into laws will subserve the best interests of all concerned in the matter; therefore be it

Resolved, That the San Francisco Chapter of the American Institute of Architects, in special session assembled, March 1, 1917, does heartily endorse the work of the State Housing Institute and earnestly recommends and urges the California Legislature to enact the said three proposed housing bills into law; and be it further

Resolved, That a copy of this resolution be spread on the minutes of this Chapter, and that copies thereof be sent to the State Housing Institute, the Governor of the State of California, the presiding officer of the Senate, and the presiding officer of the Assembly; also that a copy thereof be sent to the chairman of the Committee on Public Health and Quarantine of the Senate and of the Assembly.

(Signed) ALBERT SCHROEPFER, Chairman.
(Signed) WILLIAM MOOSER.

RESOLUTION OF ENDORSEMENT OF CITY PLANNING BILLS IN THE LEGISLATURE

WHEREAS, The Architects, perhaps more than any other profession or group of citizens, are continually brought in contact with property sorely depreciated and most difficult to improve for lack of proper city planning; and

WHEREAS, Senator S. C. Evans, of Riverside, former president of the League of California Municipalities and ex-Mayor of Riverside, has introduced into the Legislature the following constitutional amendment and bills:

Garden of the D. J. Patterson home, San Francisco — Ornamental work is of Atlas-White, made by J. P. Mollenkof, Philadelphia.

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We shall be glad to send on request further information about Atlas-White and also our illustrated Monographs, "Early Stucco Houses" and "Color Tones in Stucco." The coupon is for your convenience.

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Name_____ Address_____

Senate Constitutional Amendment No. 16—For the submission again of the constitutional amendment granting cities the public acquisition power, commonly known as "Excess Condemnation";

Senate Bill 430—An act authorizing city councils to zone or district the city for the segregation of industry business, apartments, flats and single family residence upon the report of the City Planning Commission and providing a procedure therefor;

Senate Bill 431—An enabling act providing procedure whereby cities may establish building set-back lines;

Senate Bill 405—An act providing for the establishment of a City Planning Bureau under the Commission of Immigration and Housing to keep the Commission of the State informed of City Planning progress, methods and improvements; and

WHEREAS, These bills were introduced at the urgent request and with the full backing of the California Conference on City Planning and the League of California Municipalities; now, therefore, be it

Resolved, That the San Francisco Chapter of the American Institute of Architects hereby strongly endorses each one of these measures because it feels that they are essential to proper city planning not only in San Francisco, but throughout the State of California, that they will greatly strengthen and make more useful to the people the work of city planning commissions and thereby make our cities much better places to live and work in; and be it further

Resolved, That the architects earnestly request their following representatives and organizations of the city for similar purposes to use every endeavor to secure the passage of this legislation at this session and that a copy of these resolutions be sent by the Secretary to each of them as follows:

State Senators from this District; Assemblymen from this District; His Excellency, Governor Hiram W. Johnson; His Excellency, Lieutenant-Governor John B Stevens; Senator Edward J. Tyrrell, chairman of the Committee on Municipal Corporations of the Senate; Senator S. C. Evans; Secretary California Conference on City Planning; the Board of Supervisors.

Unanimously endorsed by the Chapter, March 1, 1917.

Introduced by Chas. H. Cheney and William Mooser.

RESOLUTION BY WILLIAM MOOSER

WHEREAS, In the past there have been many buildings erected in the State of California, the construction of which is not compatible with public safety, and it is mainly because of extravagance of materials used therein that accidents have not been more frequent; and

WHEREAS, In only a few of our larger cities is there any attempt made to investigate the safety of the design of such buildings before their erection, and in many instances such inspection is perfunctory; and

WHEREAS, As architects, we are peculiarly aware of the public danger liable to be existent in the many buildings on account of their construction, which may at any time under the peculiar natural forces which obtain in our State, result in a catastrophe; and

WHEREAS, We are certain that in the interests of public safety there should be a protection from incompetency in design and construction—a need particularly applicable to those portions of the State where no official body is competent to pass on the safety of construction methods; therefore, be it

Resolved, That Amended Assembly Bill 1126 is drawn to meet this urgent need, and the San Francisco Chapter of the American Institute of Architects, in special meeting assembled March 1, 1917, does heartily endorse the bill and earnestly recommends and urges the California Legislature to enact the bill into law at the earliest possible date; and be it further

Resolved, That a copy of this resolution be spread on the Minutes of the Chapter and that copies thereof be sent to the Governor of the State of California, the Presiding Officer of the Senate and of the Assembly, to the chairman of the Judiciary Committee of the Senate and of the Assembly, to Mr. Harry A Wishard at Sacramento, to the Secretary of the Southern California Chapter, A. I. A., and of the Society of Civil Engineers.

Dated March 1, 1917.

SAN FRANCISCO CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

MORRIS M BRUCE, *Secretary.*

The following telegram was received by Mr. Edwin Bergstrom from Mr. A. R Walker, Secretary of the Southern California Chapter of the American Institute of Architects:

"Advise San Francisco Chapter that our Chapter at large representative meeting unanimously endorses Assembly Bill 1126 as amended. Legislative Committee Society of Civil Engineers recommends endorsement of measure. Builders' Exchange, representing allied building interests of Southern California, by resolution strongly endorses measure. Careful study of amended measure overcoming all opposition. We confidently anticipate San Francisco Chapter's endorsement today.

(Signed) "J. E. ALLISON, *President;*
"J. B. BACKUS, *Vice-President*
Board of Directors:
"A R. WALKER, *Secretary.*"

Subject to approval.....1917.

MORRIS M BRUCE, *Secretary.*

Minutes of Southern California Chapter

The 104th meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club, on Tuesday, February 13, 1917.

The meeting was called to order at 8:00 p m. by President J. E. Allison. The following members were present: J. E. Allison, J. C. Austin, J. J. Backus, J J. Blick, Geo. Edwin Bergstrom, A. M. Edelman, Lyman Farwell, John P. Krempel, A C. Martin, S B. Marston, Mott C. Montgomery, S. T. Norton, H. M. Patterson, Alfred W. Rea, Richard S. Requa, A F. Rosenheim, A. R. Walker, August Wackerbarth, H. F. Withey.

As guests of the Chapter were present: Chas. P. Houghton, former Deputy City Attorney; Harry Iles and John D. Bowler, of the *Builder and Contractor;* and W. E. Prine, of the *Southwest Contractor.*

The minutes of the 102d and 103d meetings were read, the former being approved and the latter approved as corrected.

The Board of Directors reported that at a meeting held on January 25th, letter ballots for regular membership in the Chapter of Mr. Richard S. Requa were opened and the candidate declared elected; that the application of T. C. Roberts, of Clarksdale, Arizona, was approved by the Board and the Secretary instructed to send out ballots. At a Board meeting held on February 9th, letter ballots on the candidacy of Mr. Roberts were opened, but the Board ruled that the balloting on Mr. Roberts' name was unconstitutional in view of the fact that sections of the Constitution and By-Laws preclude the consideration of applications from others than those practicing architecture under the laws of the State of California, and residing and doing business in Southern California. Recommendation was offered that the name of Mr. George H. Wyman be presented to the Chapter for election to life membership.

For the A I. A. Sub-Committee on Public Information, brief report was rendered by Mr. S. Tilden Norton and Mr. H. F. Withey.

A motion was adopted that the matter of a competition for a club building in an adjacent town be referred to the A. I. A. Sub-Committee on Competitions.

For the Chapter Committee on City Planning, Mr. H. F. Withey reported on the success attending his work with the various societies in combining efforts toward the adoption of an ordinance creating a City Planning Commission.

A resolution was adopted that in view of the fact that its work had been completed, the Chapter's Special Committee on Building Companies be discharged. This resolution was adopted.

For the Chapter's Special Committee on Exhibition, Mr. A. F. Rosenheim reported one meeting held, and that indications were for a successful exhibit.

Communications were read as follows:

From C. H. Whitaker, expressing regret for his absence from this meeting.

From the Hollywood Board of Trade, requesting the attendance of a member of the Chapter at a meeting to be held by their organization on February 5th

From Mrs. Seward A. Simons, president of the Friday Morning Club, by a resolution endorsing the creation of a City Planning Commission, and assuring the Chapter of the club's intention to co-operate.

From the Southern California Association of the American Society of Civil Engineers, unanimously approving the proposed new City Planning Ordinance.

From the Woman's Club of Hollywood, expressing regret that the policy of their club was such that they would be unable to take action for or against the proposed City Planning Ordinance.

From the Friday Morning Club, inviting the members of the Chapter to a reception held for Mr. and Mrs. Wm. Wendt on Wednesday, February 28th.

From Mr. George B. Ford, chairman of the A. I. A. Town Planning Committee, seeking this Chapter's assistance in the distribution of a proposed book representing an authoritative statement on current city planning progress throughout the country. This communication was ordered referred to the Chapter's Committee on City Planning.

From E. C. Kemper, Executive Secretary A. I. A., advising as to the election of Mr. O. W. Morgan to Institute membership.

From E. C. Kemper, Executive Secretary A. I. A., announcing the early issuance of amended Constitution and By-Laws; advising the Chapter as to the remission of initiation fees during the year 1917; explaining the Institute Board's ruling on the proper method of Chapter endorsement for Institute membership; and requesting the Chapter to withhold any proposed amendments or revisions to Chapter Constitution and By-Laws pending a uniform form to be submitted by the Institute.

From the Employment Agencies' Association of Southern California, protesting the passage of Assembly Bill No. 9, which bill, if passed, abolishes all private employment agencies. Following the reading of the protest, together with the act, a resolution was offered by A. C. Martin, seconded by A. F. Rosenheim, that this chapter unanimously endorse the protest and the Chapter would assist in the defeat of the bill.

Under the head of new business, the name of Mr. George H. Wyman was presented to the Chapter for election to life membership. Mr. A. M. Edelman moved, duly seconded, that the Chapter's vote be unanimous and that the Secretary be ordered to cast the ballot. This resolution was adopted.

Resolution was offered by Mr. S. Tilden Norton that the name of one other Chapter member be referred to the Board for like recommendation. This resolution was adopted.

Mr. George E. Bergstrom next rendered a report on the work of the Committee on Legislation, in the framing of an amendment to the State Practice Law.

Mr. R. S. Requa, a new member from San Diego, was called upon.

Mr. H. F. Withey read a letter from Mr. Bell, executive officer of the State Housing Commission, asking for the Chapter's endorsement on the new housing bills. A resolution was offered by Mr. Withey and was unanimously carried, and such resolution was ordered spread upon the minutes of the meeting.

Further resolution was offered by Mr. Withey, copies of which were to be spread upon the minutes, were to be sent to the Mayor, to the City Council, and to each of the organizations interested, endorsing the tentative draft of a city ordinance providing for the creation of a City Planning Commission. This resolution was unanimously adopted.

The meeting adjourned at 11:00 o'clock.

A. R. WALKER, *Secretary.*

The 105th meeting of the Southern California Chapter A. I. A. was held at the Jonathan Club on Tuesday, March 13, 1917.

The meeting was called to order at 7:45 by President J. E. Allison.

The following members were present: J. E. Allison, J. C. Austin, P. A. Eisen, A. M. Edelman, Lyman Farwell, R. C. Farrell, Elmer Grey, F. D. Hudson, John P. Krempel, A. C. Martin, S. B. Marston, Octavius Morgan, S. T. Norton, Robt. H. Orr, H. M. Patterson, A. W. Rea, R. S. Requa, A. F. Rosenheim, F. L. Stiff, A. R. Walker, August Wackerbarth, H. F. Withey, F. R. Schaefer.

As guests of the Chapter were present: Mr. Fred C. Wheeler, City Councilman; W. E. Prine, of the *Southwest Contractor;* and William Dellamore, of the *Builder and Contractor.*

The regular order of business was set aside to permit of a lecture by Mr. Richard S. Requa, beautifully illustrated with stereopticon slides, on a "Trip through Cuba, Jamaica, and the Panama Canal Zone." This talk proved to be one of the best presented and most interesting ever rendered before the Chapter, and a hearty and unanimous vote of thanks was adopted by resolution.

Following Mr. Requa's talk, the minutes of the 104th meeting were read and approved.

The report of the Treasurer was deferred.

For the Committee on Entertainment, Mr. John C. Austin reported that it was the intention to hold the next meeting at some manufacturing plant and inviting the opinion of the Chapter as to the best day. Upon resolution offered, duly seconded and carried, the day was set at a convenient Saturday.

For the A. I. A. Sub-Committee on Public Information, communication was read by Mr. Norton, chairman, relative to the methods used by the New York Architectural League in handling the awards of medals for meritorious work. Mr. Withey offered a resolution setting forth the purpose and methods of establishing a series of three medals to be awarded each year by the Southern California Chapter. A motion was made and duly seconded that this Chapter endorse the resolution and undertake the work. After general discussion, by consent of the seconder, this resolution was withdrawn and a motion further adopted that the matter be referred back to the committee for further report as to costs and methods to be adopted.

For the A. I. A. Sub-Committee on Competitions, Mr. A. F. Rosenheim reported that information pertaining to a certain competition had thus far not been presented to the committee for investigation, and he further brought up as a matter of discussion the failure on the part of the previous Committee on Competitions to report an unapproved competition held in the Imperial Valley. Resolution was offered that this matter be again referred to the Committee on Ethics and Practice for investigation. On placing this motion before the house the resolution was lost.

For the Permanent Committee on Legislation, Mr. A. R. Walker read a brief report from the committee outlining Bill No. 1126, which had been presented to the State Legislature as a substitute for the present State Architectural Practice Law. The report also set forth the fact that Mr. George Edwin Bergstrom is in Sacramento at the present time in the interest of the measure, and endorsement had been rendered by the Master Builders' Association of Los Angeles; by the Builders' Exchange of Los Angeles, and that divided action had been taken by the engineers throughout the State, some in favor of and some strongly opposed to the measure. That endorsement by resolution had been rendered by the San Francisco Chapter A. I. A.

For the Committee on Ethics and Practice, Mr. H. M. Patterson reported that one case was under investigation, but full report would be impossible until the following meeting.

For the A. I. A. Sub-Committee on Education, in the absence of the chairman, Mr. J. E. Allison announced the holding of a competition by THE ARCHITECT for a brick house and urged all the architects to arouse the interest of their draftsmen in entering.

For the Chapter Committee on City Planning, Mr. H. F. Withey reported that a campaign in the interest of the formation of a City Planning Commission was practically completed and followed with the reading of resolutions from various societies endorsing the measure, from the Mayor, and other city officials setting forth their favorable attitude.

(Continued on page 200.)

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Mr. Withey further offered a short talk on the three Senate bills and a constitutional amendment which had been offered in the interest of State-wide city planning work. Whereupon Mr. J. E. Allison introduced Mr. Fred C. Wheeler, member of the City Council, and president of the California Conference on City Planning. Mr. Wheeler briefly outlined Constitutional Amendment No. 16 and Senate Bills 430, 431 and 905, and also followed with a short talk on the State building bills, identified as Assembly Bills 50, 31 and 91.

Following Mr. Wheeler's talk, Mr. H. F. Withey offered a resolution urging the passage of these bills and endorsing them in their entirety. This resolution as drafted was unanimously endorsed and ordered spread upon the minutes of the meeting.

Mr. A. R. Walker next offered a resolution setting forth the endorsement of the Chapter in the State Building Bills 31, 50 and 91, and this resolution was unanimously adopted; copy of which was ordered spread upon the minutes.

Communications were next read as follows:

From San Francisco Chapter A. I. A., a telegram with further reference to letter received from the *Architect and Engineer* by F. W. Jones; the following resolution was passed:

WHEREAS, A copy of resolution recently passed unanimously by the San Francisco Chapter condemning Mr. F. W. Jones, editor of the *Architect and Engineer*, for having written a letter to this Chapter in which certain defamatory and threatening statements were made regarding members of the San Francisco Chapter in their connection with the San Francisco State Building Competition, was received and read; be it

Resolved, That this Chapter unanimously and heartily concurs in the action taken by the San Francisco Chapter concerning the said communication; and furthermore be it

Resolved, That a copy of this resolution be sent to the San Francisco Chapter.

(Signed) J. E. ALLISON, *President.*
A. R. WALKER, *Secretary.*

From E. C. Kemper, Executive Secretary A. I. A., advising as to the election of Mr. Reginald Johnson and Mr. W. J. Saunders to Institute membership.

From the Employment Agencies' Association expressing thanks for the Chapter's endorsement of their fight on certain legislative bill of the State Legislature.

From the State Commission of Immigration and Housing, acknowledging the receipt of the Chapter's endorsement on the housing bills.

From E. C. Kemper relative to the new Constitution and By-Laws and the new forms of application for Institute and Associate membership.

From the State Housing Institute, signed by Mark Cohn, expressing the appreciation of the Commission in the endorsement afforded on the housing bills.

From the Builders' Exchange, acknowledging invitation to the Architectural Exhibit.

From the Board of Public Works acknowledging invitation to the Architectural Exhibit.

From the *Western Architect*, seeking the privilege of reproducing exhibition material in their publication. This communication was referred to the Exhibition Committee.

A resolution was next offered by A. R. Walker, setting forth this Chapter's complete confidence in the city officials and the City Building Ordinance Committee in their work of reframing a new ordinance and deploring the methods used by the representatives of the Metal Lath Manufacturers in the hearings of the Commission. This resolution was unanimously adopted; was ordered spread upon the minutes of the meeting, with copies to be sent to the various persons and organizations to be determined upon by the President and the Secretary.

The President next announced the appointment of a committee to revise the Chapter's Constitution and By-Laws, appointing to such committee: A. F. Rosenheim, S. Tilden Norton and H. F. Withey.

Mr. A. F. Rosenheim again talked on the matter of the unapproved competition wherein a Chapter member participated, and begged a reconsideration of the original motion. Motion was offered, duly seconded and carried, that the original motion be reconsidered, whereupon a further motion was offered that the entire matter be referred to the Committee on Ethics and Practice for report at the following meeting. This resolution was adopted.

Further resolution was offered by Mr. A. R. Walker, setting forth this Chapter's fear concerning the emasculation and amendment of the various bills before the State Legislature of interest to the city of Los Angeles and to the Chapter, and urging the City Council and the Board of Public Works of the city of Los Angeles to send a representative to Sacramento in their interest. It was moved by Mr. H. M. Patterson, seconded by Lyman Farwell, and duly passed. Copies were ordered spread upon the minutes of the meeting and delivered to other parties as in the resolution set forth.

A letter from Mr. Nolan, Institute Committeeman on Materials and Methods, was read by Mr. S. Tilden Norton and duly referred to the Committee on Contracts and Specifications.

The meeting adjourned at 11:05.

A. R. WALKER, *Secretary.*

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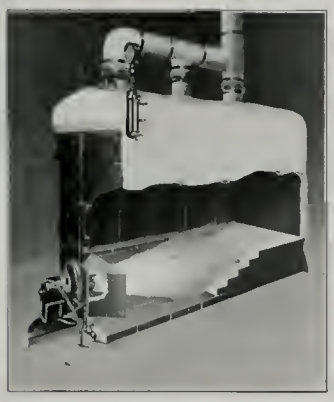

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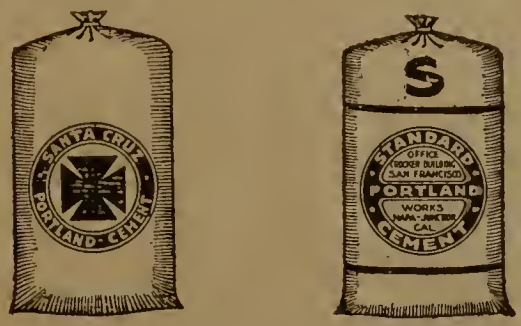

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VOLUME XIII · NUMBER 4
APRIL 1917

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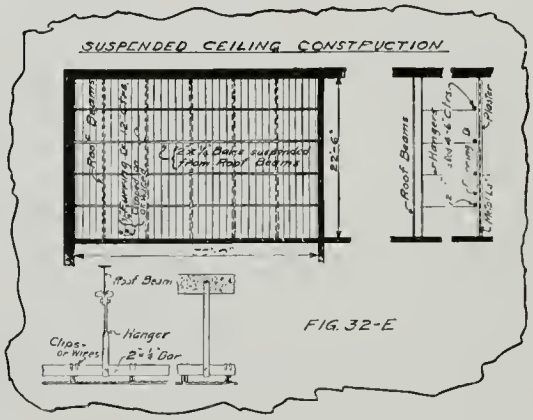

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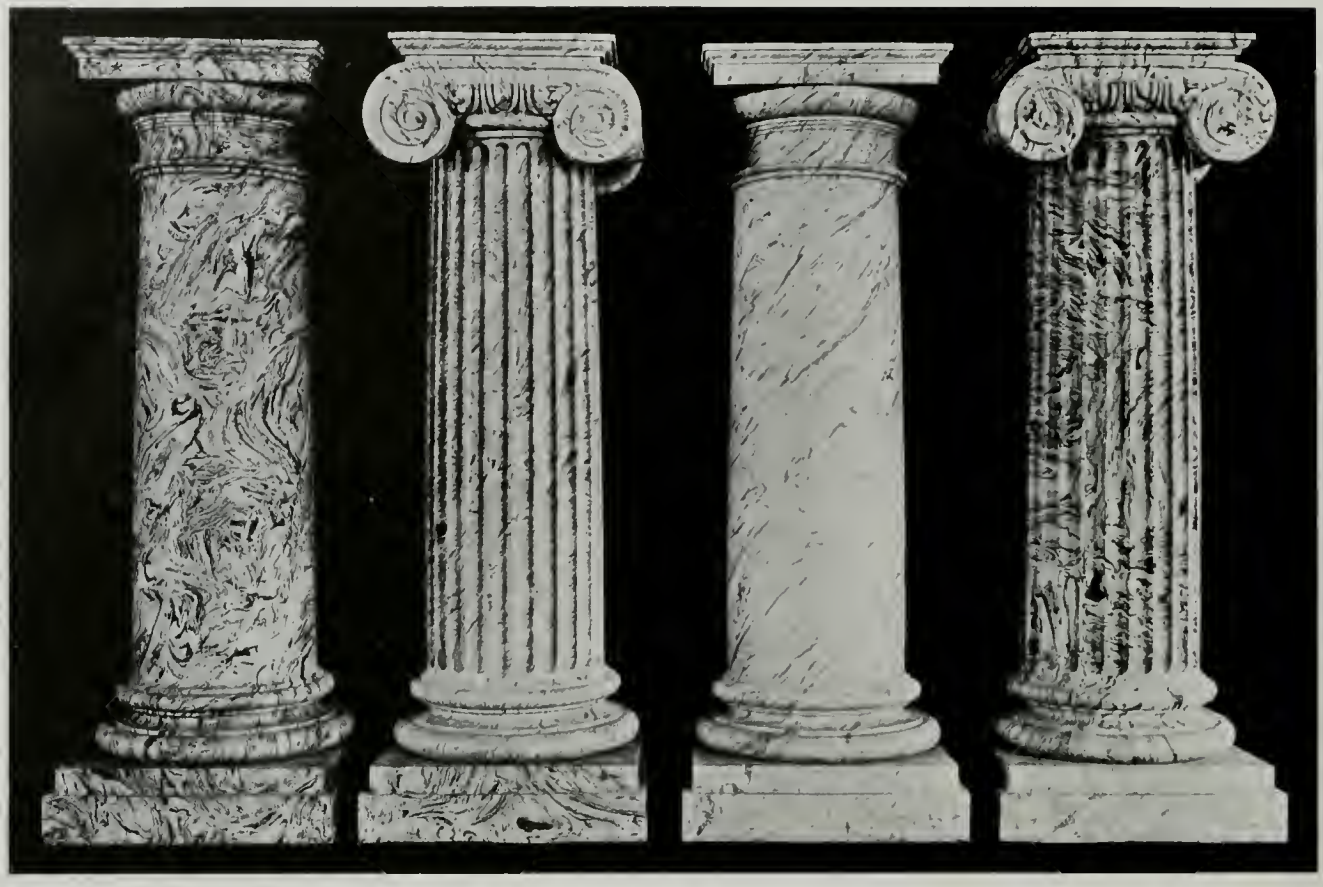

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Vol. XIII. No. 4

THE ARCHITECT

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Associate Editors for April, 1917

D C ALLISON LOS ANGELES
MYRON HUNT LOS ANGELES
ALBERT R WALKER LOS ANGELES

HARRIS ALLEN
EDITOR

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AUDITORIUM ENTRANCE
CHAUTAUQUA OF THE PACIFIC
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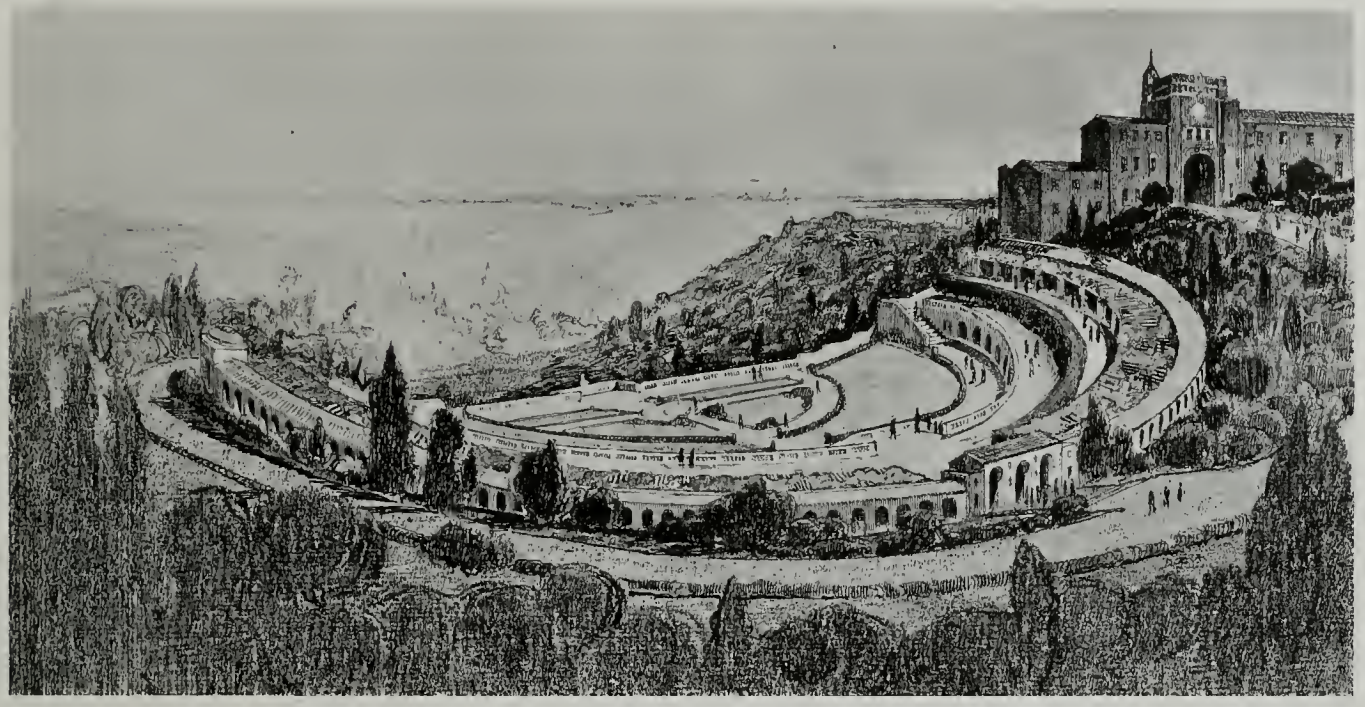
THE ARCHITECT

VOL. XIII. SAN FRANCISCO, APRIL, 1917 NO. 4



OPEN AIR STUDY GARDEN, THE CHAUTAUQUA OF THE PACIFIC, LOS ANGELES

ALLISON & ALLISON, Architects

Architecture As a Fine Art.

By C. SUMNER GREENE.

HOW far the architect, so called, may have been responsible for our public taste in building is a matter of conjecture. If the scientist has ever investigated this momentous problem, I must say for myself that I have never heard of it. I have had the pleasure of conversing with a number of very good fellows as well as good architects, and the discourse developed many pleasant and flattering conceits, and in the end I was obliged to come away with a feeling of good fellowship, but no whit wiser. In fact, with all due deference to the profession, I have come to the conclusion that the architect is about the last man in the world from whom one could gain any information upon this subject. In the course of my own professional experience and in observing that of others, I am forced to admit that as creatures of environment few of us are able to thwart the thrust of immediate pressure. Some of us, of course, have our little dreams that come nearly true, paper castles that find embodiment; and there are others whose most lustrous dreams become but nightmares when expressed. Still others there are who find the world a place too noisy in which to dream, so set their muscles tense with doing and depart within the silence of the night they choose to keep as day. Upon the whole, we are a pretty good sort, no better, no worse, for being architects. That we are as up to date as our brothers, the lawyers and the doctors, seems doubtful; nothing in our work as individuals would lead one to this conclusion; but as a body we have always lacked coherency, and though this condition has improved, it is not yet all that could be desired. Such public respect and consideration as architects as a body have acquired today is due to the organization of the American Institute of Architects. Now, as never before, they have need of their united strength. The education of the architect and the practice of architecture, as they stand today, are pitted against a fast prevailing economic contingent,—the concentration of capital that seeks to control the entire field of building operation, combining real estate, building and investment.

The outlook is not pleasant to contemplate when we see that if this movement develop comparably with the great monopolies, as seems probable, there should be no doubt about the effect it would have upon the so-called architect. It means his elimination from the profession as it exists now. He must be absorbed in a system, transferred to the head of a department shared by engineers and foremen of construction and controlled by an efficiency expert, where he would

apparently have about as much influence upon architecture as a defunct plaster cast of the Venus de Milo would have upon the morals of a draftsman. If, as we said in the beginning, it is a matter of conjecture as to how much the architect so called may have been responsible for our public taste in building, the position into which the present economic movement would push him does not admit of doubt. The architect, so called, would have no responsibility whatever; but if we limit the meaning of the word "architect," we may yet find a ray of hope for the remnant of him that is left.

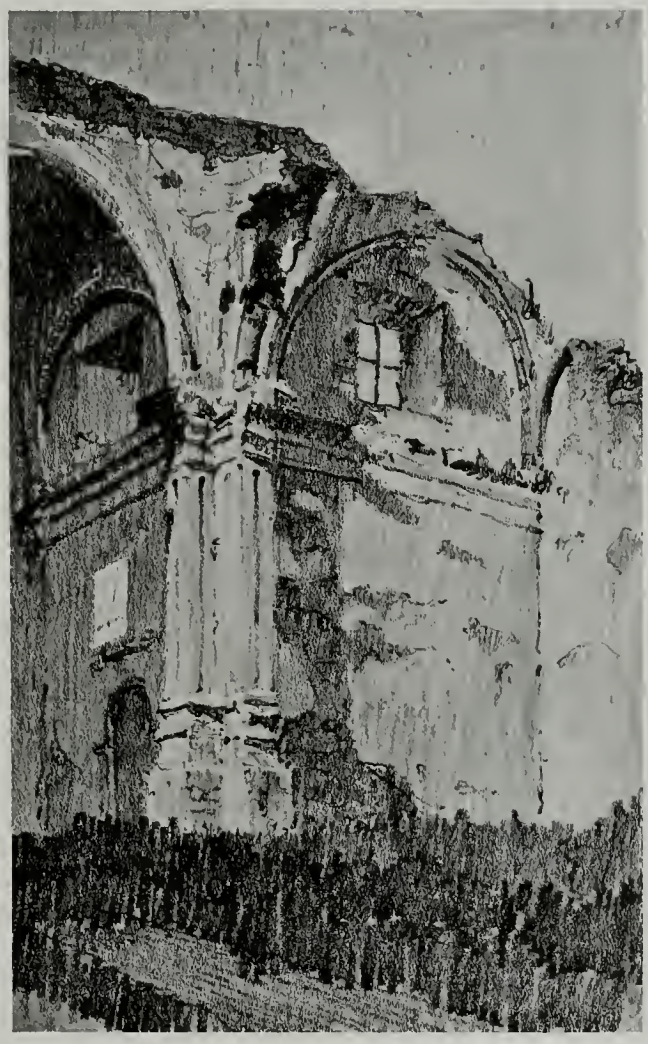
We may expect that this monopolistic extension to the field of architecture will only divide the sheep from the goats, or the building commodity will heighten the distinction between itself and *Architecture as a Fine Art;* that it will absorb the architect so called, but the real architect will remain *sans pareil.* It is because the popular notion of the word architecture is indefinite, that I have chosen a redundant title to describe my subject. The word architect also is indiscriminating; therefore let us define it thus: An architect is a builder employing the process art. Then only one kind of builder can be an architect, or we belie the definition. To explain further, we will also define the word "art." There never was a more abused term than this word "art." Though volumes have been written about it, the ghost evades reduction. If one ask the artist, he turns away to cross himself. His art is sacred. But the eggs of the maggot must be laid somewhere, so we will invade the sanctuary. After all, is it his art any more than any other body's? Let us see.

MAIN ENTRANCE TO COTTAGE FOR R. C. GEMMELL, SAN DIEGO.
RICHARD S REQUA, ARCHITECT

In the January number of The Architect, Mr. Mathews, in his article entitled "Painting on Walls," says: "One is likely to be grievously misunderstood in advancing the 'extraordinary notion' that art, either as an individual or a community expression, is a conscious act." His complaint is justified. It is true that the artist is generally and grievously misunderstood by the public, but not less by his fellow artists; and why? Is it not because no two of them can agree upon a definition of art? Is it not because art, like religion, is cult ridden, and each cult has a definition? Do they not all hide the kernel in a husk called estheticism, which is any form of mysticism the user of the word may decree? Suppose we strip the word of all personality, call it a process, then we can define it thus: Art is a premeditated, correlating arrangement of *the qualities of things*, or worded ideas of them, with the intent *to please.* Art, then is simply two interrelated things, an intent and an act recording that intent. It is just as much a function as walking or breathing. Unless we activate the function ourselves, it matters not to what or where the process is applied; whether to things menial or superior, utilitarian or ideal, profane or sacred; whether near or far removed from us. Related to Man, art can be neither bad nor good, immoral nor moral, neither valueless nor precious, untrue nor true. It is the expressed personality that employs this function, that embodies all the positives opposed to these negatives of art. In other words, art is accountable to nobody, but the artist is. Upon him as an individual, or as a body, we can fix responsibility. We may not know it, but it is he after all that we laud or condemn, though he shelter himself under his cult. Why, then, should there be a fetish in the name "art"—this process?

Returning to the comment of Mr. Mathews, we now see that he states a palpable fact when he says: "Art, whether an individual or a community expression, is

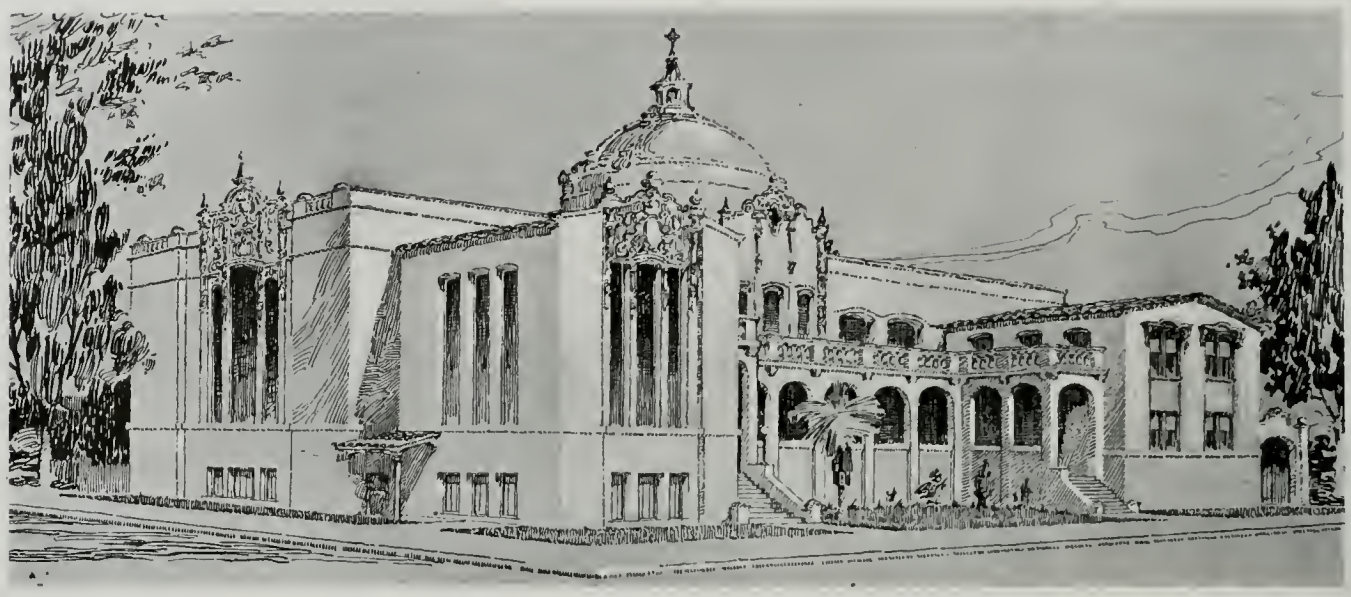
a conscious act." It is very like saying that two and two make four; not two and three, but two and two. Here the cultist at this point has always stirred up the pot, and hokus pokus! it seems wonderful that two and two make four, just two and two, not two and three. But when we put the question: What is four? why, then the answer pops up at once: Four *is two and two*, and we wonder how that devilish three could ever have upset our mental equilibrium. If we admit the definition, Art is a premeditated correlating arrangement of the qualities of things, or worded ideas of them, with the intent to please, then a premeditated act with an intent is implied, which is a state of consciousness. The distinction is more important than would seem at first glance. We are not only now able to distinguish in the world that which already exists as natural, pleasurableness from that constituted or made up by Man, but we may now differentiate in the personality of the artist that which is natural and that which is art. From this point of view it will be readily seen that much in the world that is supposed to be art is really no more than natural expression. It is probable that this lack of distinction causes artists to disagree, as is certainly the case with the public. Let us return again to the architect.



SKETCH. SAN JUAN CAPISTRANO MISSION
H. B. CODY, ARCHITECT

The student of logical art may question a quotation from Ruskin, but though he only tells us a half truth, he makes that much plain. He says: "A great architect must be a great sculptor or painter; . . . if he is not . . . he is only a builder." If we leave out the word "great," we still have enough residue to explain what Ruskin meant. This partial truth, if one may so call it, that Ruskin strongly insists upon, is not the result of original thought, but a conclusion resulting from his study of the architecture of the Renaissance. If we compare our building in act and intent, with that of this epoch of art process, we can realize to what we have come. We can understand also what at that time was the popular idea of an architect; theoretically we do not see that we are wanting in the art process, then it is easy to imagine that one of these lovers of the beautiful, an architect of the Renaissance, if he were here today, might look abroad over our land and search almost in vain for evidence of the directing hand of the architect. Here and there he might find an isolated attempt, a valid but pleading argument recorded in material less refractory than public indifference, but as a whole he would find a fortuitous concourse. This seems pessimistic, but is not, not a bit of it; it is true and we ought to admit it. The outlook for future improvement seems very far from discouraging, but compared to the life of a man the world moves slowly. The hope of the immediate revival of the art process in building seems to point to the awakening interest in city planning. Even though this city planning be of the practical or economic kind, as it must be under the prevailing consideration of today; though whatever the idealist may attempt shall be repressed, or his ideal mutilated, both the citizens and the planners will profit by an awakened public consciousness that in the end must become conscience. That means the selection of the fit for the conditional need, the elimination of the unfit; and this weighing of values is the rock upon which the superstructure art process must build.

But the architect must not be too hopeful of the immediate outcome. His position may long continue to be humble, and his fortitude will, without doubt, be tried to the utmost. As for his ideal, it must be imperishable. If the larger and more important building operations will not admit of the ideal, he must be content with the lesser or more personal kind afforded by domestic work. He must realize that so long as economic interest holds first consideration there can be no building conforming to art process. For example, if he inquire today, What may the field of building operation for business purposes offer to the architect? shall he not find the answer on the very threshold of the problem, if he ask, Why do we adorn



SKETCH. FIRST CONGREGATIONAL CHURCH OF SAN BERNARDINA TRAIN & WILLIAMS, Architects

the exteriors of these buildings? Can there be any further reason to examine the economic makeshifts behind the mask on the front? Your idealist may miss the gist of the problem in his intolerance of what he would call bad art, but the business man knows right well why we ornament the exteriors of our business buildings, and he would not be ashamed to tell any one, if it were not that he sometimes suffers the architectural cant of the professional Pharisee to glaze his own tough pride; or heighten the admiration of the public, for his own gain. The plain business man, behind the closed door of his so-called architect's consulting room, will say: "Dab it on, Jack; the location demands it; this building's got to rent." The true architect can have no place in such a transaction as this. His case seems hopeless; his egotism, finding no means of outward expression, strikes back upon itself. But that is his personal affair. He may complain, he may be discouraged utterly; but that is as it should be, or must be under the existing condition; and though the truth of this be hard to bear, the architect must further submit to the condemnation of the business man, whose indifference can but give place to a momentary impatient contempt, for the dreamer who follows his ideal.

Do not be a pessimist; do not be a knocker, is the slogan of the promoter. If he means anything by this, it is, that if things are not, one must *believe* that they are what they ought to be. To the aims of this class of enthusiast truth is often a detriment; to them, criticism is a felony. At the first adverse word they have a thousand excuses, but they all center to one meaning: art costs too much. It is true that the product of art process does cost more than the machine product,

RESIDENCE OF MR. FRANKLIN P. KNOTT, MONTECITO, CAL. REGINALD D. JOHNSON, Architect

including efficacised human labor; but for surface advertisement on an office building, one would suppose that the economic necessity would preclude the superfluous. Yet it is not so. There never was a time, as now, when the meretricious had greater vogue, or expenditure was more lavish, while art process is ignored. If from the economic standpoint, it is easy to see in what light the dreamer with an ideal must appear; that his effort must be futile in any commercial capacity; it is difficult to predict his immediate future activities in other lines. Judging from the present, the field for public building, such as schools, theaters, churches, civic and Federal structures, offers but meager promise for his employment. The product of today must be dismissed as inadequately conforming to art process. It is too early to even guess at the future of our country. In the chaos of unrestrained commercialism, the strife between Labor and Capital continues. Labor opposes capitalistic encroachment with its counterpart, labor control. Both seek to gain in the division of wealth. The capitalist says, "Let us alone"; the workman, "Give us our share." In the embroilment there is no time for better thought. Broadly speaking, if a man have no time to love his neighbor, he will have no time to love art. It is the social instinct that in the past has always made great art possible. Individualism may find isolated support, but never promulgators from the breadth of the land.

"OLD MILL." SKETCH BY ROBERT A. LOCKWOOD

Whether or not we may find it possible to revise our present idea of democracy, to insure to the minority and to the weaker the privileges now only enjoyed by those most fitly equipped to secure them, is a question that vitally concerns our national art process. The insidious machine, from year to year has driven from the masses personal expression by art process, till the student of art must look with deep foreboding upon the future prospect. It is not that the architect may hope from them a future employment for himself, but from them he would draw the future skill that shall make possible his noblest conception. He knows that highest craftsmanship is attainable through knowledge of art process; and without inherent love of the beautiful, that process is and must ever be an inexplicable form, an army without a general. He looks at the masses with keen regret, sees the vast possibilities ignored. He alone seems to know that in the little, the infinite may be expressed in little things. He sees a monstrous social wrong go on, as yet scarcely noticed, as year by year art for the masses disappears. And the people never look into the future, but lightly give over old lamps for new, not realizing their obligation to buy oil from a company. Under guise of progress, exploitation pursues and the art product sinks into commodity. The promoter or superficial observer may argue that at no time has California been more active in the new and varied forms of so-called architectural production, but to the architect or competent critic, there never was a time when the product as a whole gave more unmistakable sign of degeneracy. This is the heyday of the architect so called, but the long shadows of its afternoon already foretell the night when exploitation ceases to be of use to the possessor of the field; when so-called architecture will have become frozen indeed, but will not be music.

RESIDENCE OF REGINALD W. RIVES, MONTECITO. REGINALD D JOHNSON, ARCHITECT

As for the architect *per se*, he need not be wholly discouraged; this is the morning before the day. If his ideal may not allow him, at present, to be the plaything of the rich, that same ideal must be inexorable in the future, if he is not to become their idol. It behooves him to look

RESIDENCE OF HENRY S HUNTINGTON, PASADENA
MYRON HUNT & ELMER GREY, ARCHITECTS

INTERIOR VIEW OF THE VOGUE CO., LOS ANGELES, CAL
MONTGOMERY & MONTGOMERY ARCHITECTS

well into that future. Art as a luxury, as the privilege of the rich, though it offers endless means of expression, may narrow itself to one theme, "Art for Art's sake." But it seems ill-timed and presumptuous to caution the architect of the future; perhaps it seems culpable to criticise the architect for past offenses. The uncultured ingenuity of some of his attempts very justly falls under criticism of the more scholarly; yet, after all, can anything be worse than the scholarly but vulgar debauch of Greek conventionalism or Gothic symbolism?

The architect of today, *per se*, or including the so called, deserves our sympathy, if not our unqualified respect. Often the only difference between the former and the latter is in years. The former finds life too short, the latter has lived too long. He is fortunate indeed who can hold the vision of youth, but today he is exotic; while he that is most sophisticated is the native child of the hour, the scapegoat of the commercial persuasionist. And he must use the tools provided for the profession; the trustiest, his education, does not help him to reveal himself, though he use it as a weapon of defense or offense. In the latter function it provides all the material of trade, in ready-made stock, to be applied everywhere and nowhere in particular. If he build not by process of art, he at least builds artfully. It is as if his own natural shrewdness had been cultivated without his consent, to further the end of trade.

The architect *per se*, poor fellow, has been buffeted about from his own cellar to his own garret, browbeaten by city fathers, as he will be, no doubt, by city mothers; but he must still survive, or if not he, then she; or perhaps he and she.

ATELIER PROBLEM. "A MONASTIC CHURCH" MENTION BY D. R. WILKINSON

HOUSE FOR W. J. MACDONALD, PASADENA.
REGINALD D JOHNSON ARCHITECT.

HOUSE FOR W. J. MACDONALD, PASADENA.
REGINALD D JOHNSON. ARCHITECT.

BUNGALOW OF MR. E. D. LIBBEY, NORDHOFF, CAL.
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RESIDENCE OF ROBERT E. NEUSTADT, ALTADENA, CAL.
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RESIDENCE OF E. M. FOWLER, CHINO, CAL.
MYRON HUNT, ARCHITECT

LIVING ROOM. RESIDENCE OF E. M. FOWLER, CHINO, CAL.
MYRON HUNT, ARCHITECT

DETAIL RESIDENCE OF ARTHUR LETTS, HOLLYWOOD.
ARTHUR R. KELLY, ARCHITECT

DETAIL RESIDENCE OF JESSIE L. LASKY, HOLLYWOOD.
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INTERIOR

CHAPEL OF ST. MARY BY THE SEA. BISHOP'S SCHOOL FOR GIRLS. LA JOLLA. CAL.

CARLETON M. WINSLOW. ARCHITECT

EXTERIOR

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LESTER H. HIBBARD AND H B CODY, ARCHITECTS

DETAIL OF E. M. FOWLER RESIDENCE, CHINO, CAL. MYRON HUNT, ARCHITECT.

SKETCH BY D. R. WILKINSON.

RESIDENCE OF H. T. SINCLAIR, OJAI VALLEY, VENTURA COUNTY.
RICHARD S. REQUA, ARCHITECT.

COMPLETED PORTION OF CIVIC IMPROVEMENTS, OJAI, CAL. RICHARD S REQUA, ARCHITECT

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ELMER GREY, ARCHITECT.

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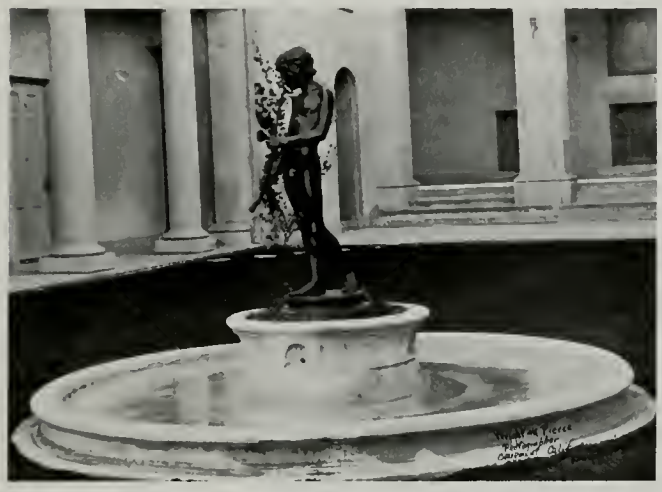
ELMER GREY, ARCHITECT

Southern California Architectural Exhibition

By ELMER GREY

THE Sixth Annual Exhibition of the Southern California Chapter of the American Institute of Architects was held in the Metropolitan Building, Los Angeles, beginning March first and closing March fifteenth. The exhibit opened with a private view to which friends of the exhibitors were invited and to which there was an attendance of over two thousand. The Exhibition Committee consisted of Messrs. Myron Hunt, Alfred Rosenheim, S. Tilden Norton, John C. Austin, and Sylvanus Marston. It had been a question with many whether it would be well to hold an exhibition this year, owing to the apparent scarcity of new material, but this was hardly evident in the exhibition, while the unusual quality of a few of the exhibits made holding one this year more than worth while. The value of such an exhibition lies, of course, not in the number of buildings shown, but in the inspiration imparted, and the new impulse given by perhaps a few. One such display, for example, consisted of the new civic center of the town of Nordhoff, in the Ojai Valley, because it showed how very much can be done with quite commonplace material when a community is actuated by the right spirit. Until recently, Nordhoff was a sleepy little place, notable for nothing in particular except its beautiful situation. A few people of wealth and taste had their winter homes there, however, and, unlike most people of that kind, were not satisfied at that, but went further in an attempt to beautify the business portion of the town. This portion had consisted of the regulation "general store," frame postoffice, etc. Now, with the aid of good taste, energy, and a small amount of funds, it has been completely transformed. Spanish arcades have been built on both sides of the street, a postoffice has been designed in the same style, and a miniature Giralda. Drawings and photographs of these improvements, the work of Richard S. Requa, were shown at the exhibition, and also an interesting house in the same locality by the same architect.



"SPANISH MUSIC" FOUNTAIN, POMONA COLLEGE
BURT W. JOHNSON, Sculptor MYRON HUNT, Architect

Other phases of city planning were shown in what was perhaps the largest exhibit of city planning yet shown in Los Angeles. Another definite trend of thought noticeable in the exhibition was the decided prevalence of the Spanish style—a fact which augurs well for a distinctive architectural character in Southern California. Another interesting feature of the exhibition consisted of several displays from landscape architects, namely: Florence Yoch, Paul J. Howard, R. S. Rankin and Howard & Smith. Besides showing photographs of executed work, these exhibitors contributed potted palms, bay trees and even a real and growing miniature garden. Interior decorators were represented in an attractive way by John Holtzclaw, Geo. W. Reynolds and the Channell-Smith-Chaffin Co.

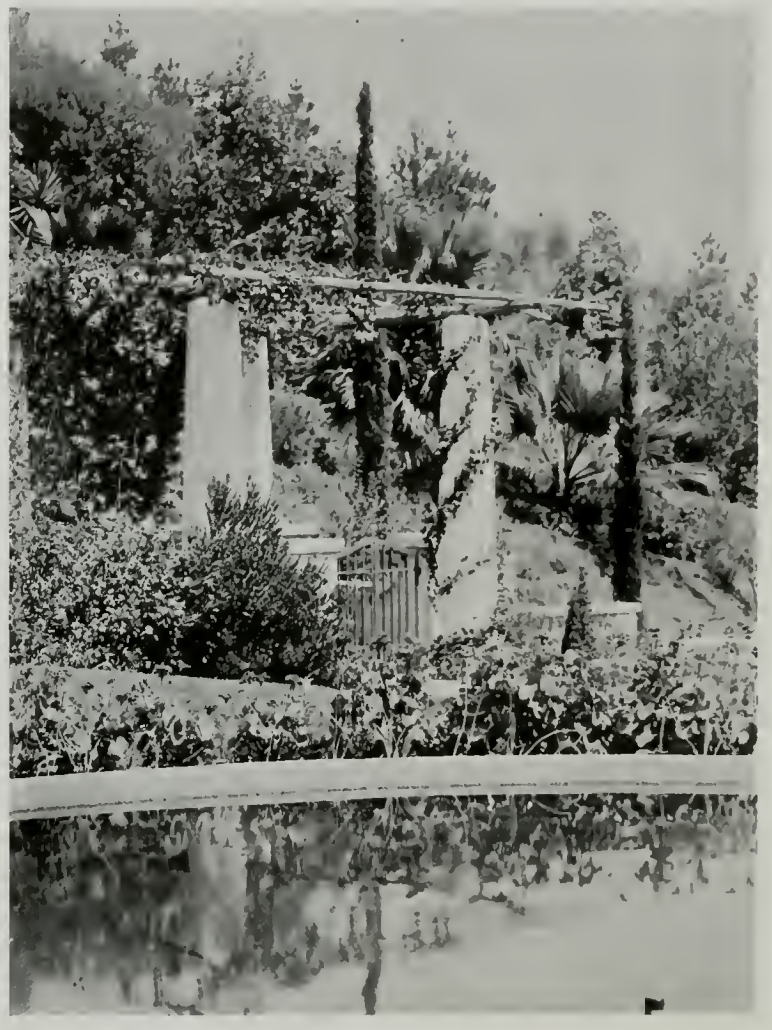
Another phase of the exhibition contributing not a little to its attractiveness, consisted of sculptural work by Miss Maud Daggett, Mardon & Ballough, Julia Bracken Wendt, Burt W. Johnson and Felix Peano. Mural decorations by James E. McBurney and Ella

"MILDRED RAYMOND" FOUNTAIN
MAUD DAGGETT, Sculptress

Shepard Bush were noticeable for their good quality. Large drawings of the Chautauqua of the Pacific, by Allison & Allison, and many photographs and drawings of school buildings by the same firm, were exhibited. Morgan, Walls & Morgan showed some interesting commercial work. Dodd & Richards showed, among other things, a very interesting moving picture theater, noteworthy because most buildings of this kind show very little restraint and study, while this one, although sufficiently joyous for its purpose, was thoroughly dignified. H. M. Patterson showed the court of a patio house, which was interesting because built on different levels, the two connected with stairways, and the arches of the arcade following the stairways in a pleasing and novel manner.

Myron Hunt had a large display and among other things showed an interesting view of the Fowler residence at Chino, noteworthy because of its decidedly foreign and almost medieval character. Sitting on one of its window niches, screened with a well-studied Spanish grill, one could almost imagine oneself in a different day and in a foreign land.

Marston & Van Pelt had a large display, the charming little thumb-nail water-color sketches by Mr. Van Pelt being particularly pleasing. A number of exceptional sketches by Duane Lyon were shown on a neighboring wall.



EXTENSION TO S. W. WATTLES' GARDEN, HOLLYWOOD
ELMER GREY ARCHITECT

One of the interesting perspectives in the exhibit was that of the house of Mrs. William H. Bliss, of which Carleton Monroe Winslow was the architect. The house exemplified the trend toward the Spanish style previously mentioned. It is situated in the picturesque valley of Montecito, where are to be found some of the grandest mountain and ocean views in the country. It is almost surrounded by thickly growing oak trees, and in order to obtain the benefit of these views, a tower was incorporated as a feature of the design. Much has been said against the use of towers in domestic architecture, but here surely was the place for one, and it was well handled.

Hibbard & Cody showed a number of very interesting designs, both in sketch form and by means of photographs. Mr. Cody's sketches are always the admiration of draftsmen and architects. A number of beautiful lead pencil drawings made out-of-doors were shown by Mr. R. A. Lockwood.

Several interesting Atelier problems were noticeable. Drawings showing the First Methodist Episcopal Church of Los Angeles and the tower of the Los Angeles High School, by John C. Austin, were both good in design and clever pieces of water-color work. Other interesting water-color work was that of Frank T. Kegley and H. Scott Gerity. Among these, that of a bungalow court was particularly good. One of the most brilliant pieces of color work in the exhibit was that of a Spanish house by the Garden City Company of California, architects.

Mr. Arthur Kelly showed, among other things, an interesting lead pencil study for the arrangement of a Spanish doorway. These showed the layman, perhaps better than anything else could, the amount of thought which may go into the study of such a feature. A large hospital building by the same architect is notable because of its fine situation, its simple masses and well-studied window arrangement.

Reginald D. Johnson had one of the largest exhibits, also noticeable because of a number of fine, large, well-designed houses in the Spanish and Italian style. One of these, a house for Dr. J. S. Tanner, was particularly admired by architects because of the closeness of its adherence to original Italian feeling.

One of the features which differentiated this year's exhibit from that of previous years was the display of the Los Angeles Polytechnic High School, the Los

Angeles High School and the University of Southern California. These exhibits showed an evolution in high school training. Only a few years ago the high school student would graduate in almost total ignorance of historic styles of architecture. A casual glance at this display showed that nowadays such students become thoroughly familiar with the styles, which of course must necessarily be of inestimable value to them in after life. Other architects exhibiting were: Frohman & Martin, A. D. Hill, S. Tilden Norton, Thos. F. Power, A. B. Benton, Cooper & Lee, Lyman Farwell, John J. Frauenfelder, A. S. Heineman, Chas. H. Kysor, Montgomery & Montgomery, and Neher & Skilling.

The exhibition was held under the management of Miss M. L. Schmidt in connection with a building material exhibit which was started by Miss Schmidt nearly three years ago and has proved itself of very great value to the Los Angeles architects and building public. The exhibit does not confine itself to one display of a kind, but gives an opportunity to compare many of the same kind.

Recently a draftsman employment bureau and architects' catalog service has been installed.

ENTRANCE TO H. L. SMITH RESIDENCE, SOUTH PASADENA
JOHN P KREMPEL & WALTER E. ERKES, ARCHITECTS

The Historical Tradition

What is originality in art? Perhaps it is easier to define what it is not; and this may be done by saying that it is never a wilful rejection of what have been accepted as the necessary laws of the various forms of art. Thus, in reasoning, originality lies not in discarding the necessary laws of thought, but in using them to express new intellectual conceptions; in poetry, originality consists not in discarding the necessary laws of rhythm, but in finding new rhythms within the limits of those laws. Most of the features of architecture that have persisted through various fluctuations of taste owe their preservation to the fact that they have been proved by experience to be necessary; and it will be found that none of them precludes the exercise of individual taste, any more than the acceptance of the syllogism or of the laws of rhythm prevents new thinkers and new poets from saying what has never been said before. Once this is clearly understood, it will be seen that the supposed conflict between originality and tradition is no conflict at all.

In citing logic and poetry, those arts have been purposely chosen of which the laws will perhaps best help to explain and illustrate the character of architectural limitations. A building, for whatever purpose erected, must be built in strict accordance with the requirements of that purpose; in other words, it must have a reason for being as it is and must be as it is for that reason. Its decoration must harmonize with the structural limitations (which is by no means the same thing as saying that all decoration must be structural), and from this harmony of the general scheme of decoration with the building, and of the details of the decoration with each other, springs the rhythm that distinguishes architecture from mere construction. Thus all good architecture and good decoration (which, it must never be forgotten, is only interior architecture) must be based on rhythm and logic. A house, or room, must be decorated as it is because no other decoration would harmonize as well with the plan.

To conform to a style, then, is to accept those rules of proportion which the artistic experience of centuries has established as the best, while within those limits allowing free scope to the individual requirements

PRELIMINARY SKETCH FIRST METHODIST CHURCH FOR A SUBURBAN TOWN H M PATTERSON, Architect

LA JOLLA CONGREGATIONAL CHURCH C M WINSLOW AND R D JOHNSON Associate Architects

which must inevitably modify every house or room adapted to the use and convenience of its occupants.

There is one thing more to be said in defense of conformity to style, and that is, the difficulty of getting rid of style. Strive as we may for originality, we are hampered at every turn by an artistic tradition of over two thousand years. Does any but the most inexperienced architect really think that he can ever rid himself of such an inheritance? He may mutilate or misapply the component parts of his design, but he cannot originate a whole new architectural alphabet. The chances are that he will not find it easy to invent one wholly new moulding.

Many persons object not only to any attempt at uniformity of style, but to the use of any recognized style in the decoration of a room. They characterize it, according to their individual views, as "servile," "formal," or "pretentious."

It has already been suggested that to conform within rational limits to a given style is no more servile than to pay one's taxes or to write according to the rules of grammar. As to the accusations of formality and pretentiousness, they may probably be explained by the fact that most Americans necessarily form their idea of the great European styles from public buildings and palaces. As a matter of fact, the private apartments in the smaller dwelling houses built in Europe between 1650 and 1800 were far simpler, less pretentious and more practical in treatment than those in the average modern house.

It is therefore hoped that the antagonists of "style," when they are shown that to follow a certain style is not to sacrifice either convenience or imagination, but to give more latitude to both, will withdraw an opposition which seems to be based on a misapprehension of facts.—From "The Decoration of Houses," by Edith Wharton.

FIRST METHODIST EPISCOPAL CHURCH LOS ANGELES JOHN C. AUSTIN, Architect

KINEMA THEATRE, LOS ANGELES DODD & RICHARDS, Architects

DAILY CONSTRUCTION NEWS

PUBLISHED BY

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Special attention of San Francisco and Bay Counties Architects is called to the fact that we start, immediately, a daily report service of Building Construction in connection with *The Architect*, which is produced by our own Printing and Photo-Engraving Plants.

We propose to publish advance information when the Architect is ready to have it published. We realize the extreme annoyance to Architects when this information is given ont prior to your desires; it takes up not only your time and patience, but also that of the contractor and material man, being of no avail and producing only provocation. We invite your co-operation to produce an honest, accurate and valuable information service, which will also be for your service and advantage.

You are familiar with the character and make-up of *The Architect*, in which we illustrate your work in a manner that is creditable to its value and to our great West. We propose to conduct our information service along the same advanced lines.

Daily Construction News will include advance service, building permits, awarded contracts and general information of value to its subscribers, and supply a medium in which your messages can be promptly conveyed to the Building Industry. We invite your consideration to serve you with *The Architect*, and furnish your building information through the *Daily Construction News*.

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THE ARCHITECT PRESS
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COMPETITION FOR A SMALL HOUSE AND GARAGE

To be Built of Brick and Other Clay Products

FIRST PRIZE	$500.00	*Mentions:*	FOURTH PRIZE	$100.00
SECOND PRIZE	$300.00	*Competition Closes*	FIFTH PRIZE	$50.00
THIRD PRIZE	$150.00	*June 1, 1917*	SIXTH PRIZE	$50.00

Competition open to all Architects and Draughtsmen on the Pacific Coast

PROGRAM

THE problem is a small detached house and accompanying garage suitable to the climatic and landscape conditions of California.

The outer walls of both buildings shall be designed for brick construction, trimmed with brick or terra cotta and to have an air space in the walls.

The foundations are to be designed for brick and the roofs are to be covered with clay tile.

SITE

The house is to be built upon a level lot in a town or suburb of a large city. The width of the lot is to be not less than 50 feet nor more than 100 feet, with a depth not exceeding 150 feet.

REQUIREMENTS OF HOUSE

The house shall contain an entrance hall, living room, dining room, kitchen, pantries, porches, etc., three main bed rooms with two bath rooms and two sleeping porches. There will also be one other sleeping room and bath for servant.

REQUIREMENTS OF GARAGE

The garage shall be provided to accommodate one machine, wash rack, etc.

COSTS

The total cost of house exclusive of the land shall not exceed $8,500.00, which shall include excavating, heating, plumbing, lighting fixtures, etc., but exclude planting or gardening effect.

The total cost of the garage shall not exceed $750.

CUBIC CONTENTS

Houses of this type of construction have been built in this section of the country at a cost of 25 cents per cubic foot, and this rate shall be taken as the basis for computing the cost, and no design whose cubical contents shall exceed 34,000 cubic feet will be considered. Porches and verandas are to be figured separately at one-fourth of their total cubage and their cost is to be included in the total cost of the house.

The garage shall be figured at 18 cents per cubic foot.

MEASUREMENTS

The measurements for computing the contents of both buildings must be taken from the outside of the exterior walls and from the basement floor level, if any, of the house, to one-half the average height of the roof. If only a portion of the basement is excavated below the house, then the measurement for the unexcavated portion shall be taken from a two-foot level below the first floor line.

The measurements for the garage shall be taken from the floor line, to one-half the average height of the roof.

DRAWINGS REQUIRED

There are to be two sheets of drawings. On the first sheet a pen and ink perspective of the house without wash or color, drawn at a scale of four feet to one inch; a detail of the front entrance at a scale of three-fourths inch to one foot, with other details if desired; and a pen and ink perspective of garage at a scale of four feet to one inch.

On the second sheet a plan of the first floor, and, if used, the basement and second floor, at a scale of eight feet to one inch; a section at a scale of three-fourths inch to one foot showing the construction of exterior walls with cornice; and schedule of cubage. In connection with the plan of the first floor, show the development of the whole lot in reference to the placing of the house and garage, the paths and planting. This plan is to be rendered in India ink wash. No color allowed. The cut of walls on the plan of the building will be blocked in solid. Both drawings to have the title, "Competition for a Small Brick House and Garage."

PROGRAM — BRICK HOUSE AND GARAGE COMPETITION

SIZE OF DRAWINGS

The size of both sheets is to be 20 inches by 26 inches, with a border line drawn one inch from the edge. The paper is to be white and not mounted. Tracing paper not allowed. All drawings shall be delivered flat without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered "The Architect," 245 Mission Street, San Francisco, Cal., and the title, "Competition Drawing for a Small Brick House." The wrapper shall contain with the drawings a sealed envelope, enclosing the name and address of the Competitor.

DELIVERY OF DRAWINGS

The drawings shall be delivered flat to "The Architect," 245 Mission Street, San Francisco, California, not later than 12 noon upon the first day of June, 1917. Any questions must be sent before April 1st to "The Architect," and answers, will be published in the April issue.

The designs shall be judged by a jury of three members of the Architectural Profession,—one from the San Francisco Chapter of the A. I. A., one from the Southern Chapter of the A. I. A., and one from the San Francisco Architectural Club.

First consideration will be given to appropriateness of design in an æsthetic sense to the material employed, and its fitness for location and environment in California.

Second, excellence in plan.

Drawings which do not reach the requirements of the program will not be considered.

The prize drawings are to become the property of "The Architect" and the right is reserved to publish or exhibit all or any of the others.

The full name and address of the designer will be given in connection with each design published.

For the design placed first there will be given a prize of $500; second, $300; third, $150; fourth, $100; fifth $50; and sixth, $50.

NOTICE

The competition is open to all Architects and Draftsmen on the Pacific Coast. The prize and mentioned drawings will be published in "The Architect," with the criticisms of the Jury.

The competition is possible through the courtesy of the Editor of "The Architect." It is conducted under the patronage of the San Francisco Chapter of the American Institute of Architects, the Southern Chapter of the American Institute of Architects and the San Francisco Architectural Club.

The generous donations made by the following manufacturers of clay products have made these prizes possible:

Alberhill Coal and Clay Company, Los Angeles
Brick Builders' Bureau, San Francisco
Brick Manufacturers' Association, San Francisco
Fresno Brick and Tile Company, Fresno
Gladding, McBean & Co., San Francisco
Los Angeles Brick Company, Los Angeles
Los Angeles Pressed Brick Company, Los Angeles
N. Clark & Sons, San Francisco
Pacific Sewer Pipe Company, Los Angeles
Richmond Pressed Brick Works, Richmond, Cal.
Simons Brick Company, Los Angeles
Standard Brick Company, Los Angeles
Steiger Terra Cotta & Pottery Works, San Francisco
The K. & K. Brick Company, Los Angeles

The aim of this competition is to create a sustained interest in the building of artistic and practical brick houses of moderate cost, and to demonstrate that houses built of these materials cost little more than those built of wood.

Competition approved by the San Francisco Sub-Committee of the American Institute of Architects.

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THE ARCHITECT

VOL. XIII SAN FRANCISCO, APRIL, 1917 NO. 4

Editorial.

The Architect would have been glad to publish more selections from the Southern California Architectural Exhibition, had space permitted. The showing is creditable, the general standard is high, and, in particular, there are several extremely charming compositions, of good design in themselves, but especially effective in the luxurious Southern California setting. The exhibition is ably reviewed elsewhere in this issue, but we cannot refrain from adding a word of appreciation.

In the last number of the *Mining and Scientific Press* appears an editorial which is so able and so apt, that we have obtained permission to reprint it. To a profession which reflects conditions of business and the public state of mind as quickly and acutely as architecture does, the matter in the following editorial is worth thoughtful consideration:

Business Not As Usual.

Several of our Eastern contemporaries, not fully realizing the extent of the industrial reorganization that military preparation must involve, have made what we venture to call the serious mistake, on the morning of the declaration of war against Germany, of going out of their way to recommend "Business as Usual," in the course of which they reiterate the slogan adopted by the British at the beginning of hostilities. The advice to keep cool, not to slacken routine effort, to throw fresh energy into constructive work, to expand business with a view to "giving strength to the man who actually fights," and so forth, is well enough in its way, but it is only too likely to be converted into selfish detachment and crass self-interest. The Great War has given us three infamous or pitiable sayings — each reader may select his own adjective, gently or strongly opprobrious, as he sees fit—those three are "a scrap of paper," "business as usual," and "too proud to fight." Two of them have gone to the scrap-heap; the first has yet to be driven down the throat of him who uttered it. "Business as usual" is not for us to echo. When the guns of Liége could almost be heard in England, the business was considered so usual that young men played cricket and older men played golf as if nothing had happened. They have learned since then how their unpreparedness has cost the lives of thousands of brave men and prolonged the war by months and years. They have atoned honorably and gloriously for their early mistake; we shall have no excuse for committing a like blunder, for their example is too recent. Let us imitate not the blunder but the splendid rectification of it. The business in which we are engaged is most unusual and we should realize it every moment of our day. All that we do should have a newer meaning and a deeper purpose—to serve our country, to work for a great cause, to do our share in promoting the only result that will make the world a fit place where free men may live and pursue happiness in an orderly way.

Upper. Goodell Residence, Showing Tree and House in Back Ground. By Florence Yoch
Lower. Statue of Allen Phipps Maud Daggett, Sculptress.

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberger. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice President, L. L. Rand, Spokane. Secretary, J. C Cote, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A Favrot, 505 Perrin Building, New Orleans, La ; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of San Francisco Chapter

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Chapter room, 233 Post Street, on Thursday, March 15, 1917. The meeting was called to order by Mr. Edgar A. Mathews, the President, at 4 P. M.

Mr. T. Naitow, Professor of Architecture of Waseda University, Tokio, Japan, was present as a guest of the chapter.

MINUTES

The minutes of the regular meeting held on January 18th, the adjourned meeting on January 20th and the special meetings held on January 23d and March 1st, 1917, were read and approved.

STANDING COMMITTEES

There were no reports from the standing committees.

COMMUNICATIONS

From Mr. George W. Gerhard, Secretary of the Civic League of Improvement Clubs relative to the bill authorizing cities to establish zones for the various classes of structures in residence and manufacturing sections; from Mr. E. C. Kemper, stating that Mr. Albert Sutton was discontinued as an Institute member on December 31, 1916, for the nonpayment of dues, and one enclosing copies of the new Constitution and By-Laws of the Institute.

NEW BUSINESS

Mr. Mooser gave notice that he will propose amending the By-Laws to enlarge membership of the Board of Directors.

MEMBERSHIP

Mr. James T. Narbett and Mr. James A Magee, having made the necessary application and having been balloted upon, thirty-six ballots were received and counted and Messrs. Narbett and Magee were declared unanimously elected to Chapter membership.

ADJOURNMENT

There being no further business before the Chapter, the meeting adjourned at 5:15 P. M.

Subject to approval.....1917.

MORRIS M. BRUCE,
Secretary.

A special meeting of the San Francisco Chapter of the American Institute of Architects was held on April 10, 1917, after a dinner at Tait's Cafe, 168 O'Farrell Street, at which the following members were present: Edgar A. Mathews, President; Morris M. Bruce, Secretary; Sylvain Schnaittacher, Vice-President; G. Alexander Wright, Henry C. Smith, Harris Allen, Arthur T. Ehrenpfort, Walter H. Parker, William Mooser, John Bakewell, Jr., and James A. Magee, and the following guests: Will S. Hebbard, Octavius Morgan, John P. Krempel, and Frederick L. Roehrig, of the Southern District of the California State Board of Architecture, and Edwin Bergstrom, of the Southern California Chapter of the American Institute of Architects.

Mr. William Mooser, of the Legislative Committee, made a report on the so-called "Architects' Law" before the Legislature. The reports are as follows:

ASSEMBLY BILL 1126

To the President and Members
of the San Francisco Chapter, A. I. A.

GENTLEMEN:

A bill known as Assembly Bill No. 1126 was introduced into the present Legislature by Assemblyman Wishard, from Los Angeles, at the request of the Southern California Chapter of the A. I. A.

The bill was introduced at this session mainly to get the point of

VIEW OF THE SOUTHERN CALIFORNIA ARCHITECTURAL EXHIBITION IN METROPOLITAN MATERIAL EXHIBIT

INTERESTING new effects in color stucco are reproduced in full color and described in our monograph "Color Tones in Stucco". These effects are the result of a number of experiments in toning white stucco with a colored aggregate—such as pink, yellow, light red and green marble and granite screenings, warm-tinted sands and gravels—or with combinations of these. The color effects secured are not monotones but are warm, variegated, and full of life, individuality, and texture. The monograph gives the formula for each sample shown, contains a list of colored aggregate sources, and a convenient guide to color stucco specifications. A copy will be mailed to you upon request. The Atlas Portland Cement Company, New York or Chicago.

view, not only of the Legislature, but from any and all others interested in building, and of the architects as well. It certainly was a huge success in securing different viewpoints. No better way could possibly have been devised by which so much information could be procured in so short a time. As opposing the bill *in toto*, the engineers carried off the honors; the speculating builders from Los Angeles came next, but not in the same class, and here and there came others, not excepting a few Assemblymen on the Judiciary Committee, who by their training as lawyers would be expected to support such a bill. However, the whole thing as gleaned from the two meetings held before the Assembly Judiciary Committee was very inspiring to the architect.

At the first meeting there were some twelve architects present, six from Los Angeles and six from San Francisco, and about seven or eight engineers from San Francisco, two persons representing speculative building concerns from Los Angeles, and one representative from the General Contractors' Association of San Francisco. The meeting lasted some three hours, at which there were thirteen members of the Judiciary Committee.

The second meeting before the same committee a week later was attended by some thirty engineers from San Francisco and Sacramento and other places, representatives of the San Francisco General Contractors' Association and some representatives of speculative building concerns of Los Angeles, and many other persons interested in building, and one architect from Los Angeles and two from San Francisco; and if the first meeting was warm, the last one was "hot" and then some. Of all the misstatements and misrepresentations one ever heard hurled at the bill and at architects in general and against our profession, including the State Board of Architecture and the existing law, and of all the arrogant, conceited, egotistical and vain persons one ever heard get up and talk on the building business, the engineers carried away all the honors, with the emphasis on the "honors." They all seemed to have attempted one after the other to see how far they could not only ridicule the architectural profession, but the architects as well, and of all the statments made by men who at least from "fair play" and "common decency," ought to know better; one sat there absolutely dumbfounded and went away from the meeting with the absolute conviction that architects as constructors were not even in the class of students; that, in fact, architects themselves admit they know nothing about construction; they were mere dreamers, but of wonderful imaginations, but no more; that no building, even the merely ordinary one, is ever attempted by architects without the assistance, nay, the turning over of the construction absolutely to the engineer, until positively one had to get a pin and stick himself to see whether what one heard was a dream or a reality.

They declared that the State law now on the books as it relates to architecture and construction is a "farce"; is a mere nothing. The State Board of Architecture as represented by its members as architects—well, nothing; that the proposed bill was framed so architects could monopolize the business entirely; and as to the necessity of such a bill for "public safety," it was purely imaginary. No buildings ever fall down and none are badly built, so there was absolutely no excuse for such a bill. The architects were trying to force the engineers to be licensed, and in the last analysis, the engineer was the only thing "worth while" when it comes to buildings, and they all joined in with the "*we are it*"—*all in one chorus.*

Now I have not half covered what actually took place, and by engineers whose standing—well here they are: Galloway, Markwart, Snyder, Thurston, Couchet, and many others. Of Galloway I will make an exception. He stuck by his principles against registration pure and simple. With such principle there is no quarrel, for one may find among the architectural profession many who take the same ground, but I think it must be conceded to be a rather narrow viewpoint. But to all the others, to at least thirty per cent of them I take off my hat to their conceit and egotism. When one was asked the question, he went squarely on record that the bill would tend to create monopoly by architects. They attacked the composition of the proposed new Board, two engineers and four architects and one university professor, as putting into the hands of a few architects an awful power, that may be used "badly," although they admitted that the ratio of practicing architects and engineers in the building line in this State is about four to one in favor of the architects.

Thurston represented the General Contractors' Association, and they wanted the elimination of the licensed man or supervision of the work. In other words, they want to provide that an owner can buy a set of plans and let his job to a general contractor who could superintend the work, and in one breath he admitted that as a rule the general contractor only knew the required size of a girder or joists by a "rule of thumb" (guesswork), and yet questioned in accordance with that rule, that it was good enough to supervise building construction.

When asked how the Building Department of the San Francisco Board of Works was conducted, he replied that the plans for the structural parts of the building were examined into by an engineer. Asked how that engineer was appointed, and replied that it was by examination as to his ability, and yet in another breath disputed the purpose of this proposed bill, because it required that any person desiring to design and supervise building operations should pass some examination.

Very few of those who spoke or attended the meetings seemed to know of the real reason for the bill and were carried away absolutely with the firm opinion that it was an architect's bill, pure and simple, and its evident intent was to create an architectural monopoly in building, when in fact its intent is quite the reverse. But some one had poisoned the minds of most of the engineers so that they were not able to exhibit common decency and courtesy to the efforts of the architects to better building conditions. They evidently knew that any bill presented on the broad ground of "*public safety*" and *competence* in building, designing and operations could not be argued against except perhaps in its minor parts, so they adopted the very old and rather undignified way of beating a bill by misrepresenting the issue and so befogging the intent that to the already suspicious mind of the average legislator the tangle would be so great that confusion would reign and defeat come.

The main purpose of the engineers seemed to be against a *license*. Next, that if a matter of this kind is to be sought, the remedy is in a State-wide building code. Now for a moment let us analyze this feature. The first question that naturally presents itself is, How far should the "State," meaning each county or municipality, go in its examination of plans for buildings and in its inspection of building operations by a bureau of paid men to fix a responsibility as to the structural safety? In the first place, should the State (the taxpayer) be charged with such an undertaking? Should the individual be permitted to build as he desires and only be stopped or the public safeguarded through the employment of sufficient persons by each municipality as will insure such inspection of building operations, so that sound building will obtain, or is it not the business and the responsibility of the individual causing the said building or structure to be erected to do so, so as to insure the "public safety," by employing only competent persons, licensed men, to design and supervise such work? Or is it the proper way to achieve this end to have all plans for buildings submitted to the Bureau of Building of each community, and then examined, and if found correct, so marked, and that will be the test of their correctness as to structural parts, etc., and if they conform to either State or municipal building code, or both? It is very obvious that either this method of insuring stability is a theoretical one or from lack of experience in the actual carrying out of buildings, the engineer is wofully misinformed; for any one who builds in either San Francisco or Oakland, where they have building codes and building inspectors, certainly knows that the inspection made by the bureau is almost nil; and I daresay, with all due respect, that in Los Angeles the bureau is only more efficient than in San Francisco because it has more inspectors. But for any one to contend that building operations can be carried on properly by relying upon the fact that, because plans are made according to *building codes* and approved by officials in a bureau of a municipality, will thus insure a proper supervision of building operation, is to admit without argument that that person, and in this case the engineer, knows nothing about the building business. It is so absolutely absurd and theoretical that it is hardly worth while to answer.

This is the viewpoint of the American Society of Engineers as represented in San Francisco by its president and secretary and many of its members, and also from Los Angeles, Sacramento, etc., at the Judiciary Committee meeting. Opposite to this viewpoint stand the architects, who believe in making the owner responsible in so far as the employment of a competent person, not only to design, but to supervise, the construction of any and all building operations is concerned.

This is the intent of the proposed bill, pure and simple, and all other matters contained therein were immaterial and subject to any reasonable changes.

So I say that the introduction of this bill was a distinct step in at least showing us the attitude of the engineer towards the profession of architecture and I am indeed sorry to say such behavior on their part before a public body was unjust, undignified and full of misrepresentation and absolutely devoid of "fair play" or common decency toward the architect and the architectural profession.

Of course I am well aware that not all engineers hold these views, but those appearing before the Judiciary Committee were the officers of the society and gave it the official stamp.

One thing further. The engineers objected very strongly to the wording in the bill "structural engineers." This wording was made merely as a definition for the engineer in this bill as a distinction from somebody else, but to my surprise I find in an engineers' magazine of recent date, quite an agitation in the matter of forming a national organization to be known as "*The National Society of Structural Engineers*" as a branch of the civil engineers' profession, as there are so many of them all over the country practically engaged in the building industry, and in Illinois almost one thousand structural engineers have been licensed by the State.

At this time, the bill passed out of the Judiciary Committee of the Assembly by a majority vote and is up for passage in the Assembly.

Very respectfully,

WILLIAM MOOSER.

STATE BUILDING COMPETITION

To the President and Members
of the San Francisco Chapter, A. I. A.

GENTLEMEN:

In making a report of the recent San Francisco State Building Competition held under the code of the Institute in which this Chapter through its Sub-Committee on Competition played some part, I desire in so far as it is possible to give a general resume of the facts in the case, inasmuch as there have been so many misstatements as to facts. A brief history of the case is as follows:

Some time in the early part of 1916, after the State election had determined the fate of the three measures: One, a State building for

San Francisco; two, a State building for Sacramento; three, a State building for Los Angeles—the latter being defeated—it became known that the State administration had been approached by an architect presumed to be representing the San Francisco Civic Center administration, with the plea that "the buildings to be erected under these bond issues, one in San Francisco and two in Sacramento, be the subject of a conference" to determine, if competition was to be had among architects, that there be no more than eight San Francisco architects invited to participate in the building for San Francisco, as no more than ten were eligible or had the ability to design a building worthy, as Mr. Faville says, of a place in the sun (the Civic Center), and that one of these three buildings at least be given direct to him, presumably with his associates on the Civic Center Commission.

A while after a meeting was called by the officers of this Chapter and the above "news" given them, after which it was determined to see the Governor on the subject of Competition. Accordingly five members of this Chapter, after a fixed time had been made to meet the Governor, proceeded to Sacramento and asked for a competition, preferably confined to the State. A competition was decided upon, open to all practicing architects in these United States.

Sometime later the State Architect, Mr. George B McDougall, who as "advisor" sent the program to the Sub-committee on Competition; this committee, of which Mr. W. B. Faville by reason of his office of President of the Chapter, was Chairman *ex-officio* and composed of Sylvain Schnaittacher, J. G. Howard and William Mooser, met to selecting jurors by the Advisor, he having the power to name all jurors. Heretofore, in nearly all competitions, it seemed to me that there had not been a jury of architects, composed by difference in training, that would give to all competitors a like chance. I do not wish to be misunderstood in this remark, nor to do any one an injustice, but it was always my idea that a jury, that is, the architectural portion, should be composed of men of entirely different training and schooling. I cannot conceive any argument on the subject, so I hailed the opportunity to achieve this end.

The sub-committee had several meetings, all members attended, the situation was discussed and names in both Chapters canvassed. We selected an available twenty-five from the San Francisco Chapter. As the President, Mr. Faville, was not to vote on the names to be chosen, the committee asked him to ascertain from each of these twenty-five whether, first, they intended entering the competition, and, second, would they serve as one of the jurors. The committee finally, after a few meetings, selected three names from the San Francisco Chapter and two from the Southern California Chapter; from San Francisco, Maybeck, Mathews, Jas. Reid; from Southern California, Jno. Austin, R. Farquhar. All these names were agreeable to the three members of the sub-committee, except Mr. Mathews. Mr. Howard declined to vote for him on the ground that he believed *Mathews did not possess the proper judicial temperament for a juror.* Mr. Schnaittacher and I voted for him.

Having heard so many misstatements regarding this matter, in

VIEW OF THE SOUTHERN CALIFORNIA ARCHITECTURAL EXHIBITION IN METROPOLITAN MATERIAL EXHIBIT

determine whether the program was in accord with the principles of the A. I. A. Code. The Sub-committee had several meetings with and without the State Architect before the program was agreed upon. With exception of meetings for selection of jury, Mr. Howard failed to attend other meetings, although every effort was made to have him do so.

The program was approved by the Sub-committee after, however, a change was made limiting the competition to California. Sometime after the program was sent out to competitors there was held a meeting at the Palace Hotel of the Chapter, at which time some members brought up the subject of the State building competition program, as it related to the matter of the Jury. There were some remarks as to the selection of the five names as jurors by the Sub-committee on Competition.

The facts are these: Originally the program called for the Advisor to select five architects, no more than three from either Chapter of the State; these five names to be sent to the *Board of Control*, the power instituting the competition and said Board to select three of the five, no more than two from either Chapter, to form the architectural part of the jury. Later, however, the program was changed as to the selection of the five names, no discussion of any kind whatsoever had been had on this subject among any members of the Sub-committee, with any member of the Board of Control or State Architect. The Sub-committee accepted the suggestion and proceeded therewith.

Personally, this suggestion was very gratifying to me. I had been a member and, most of the time, chairman of every sub-committee on competition of the Chapter since the "*Code of Competition*" was instituted by the A. I. A., and I had always disagreed with the mode of justice to the Sub-Committee on Competition this statement is made.

From these five architects, the Board of Control selected three,—Mathews and Reid from San Francisco, and Farquhar from Southern California.

Now permit me, if I may, to state my opinion of these men. Farquhar, I considered from the standpoint of the "Beaux-Arts." I also considered Maybeck, but being an older man, and with wider experience and with a broader vision; Mathews, with a very keen, analytical mind, a man of mature age and a decided leaning toward the Italian school; James Reid, a man known all over this Coast as an architect of large commercial and other structures, having a decided leaning, so far as I am aware, toward neither of the two above schools; John Austin, although a younger man than Reid, but holding a very substantial and important place in architectural and commercial circles in Los Angeles, and without decided leanings toward either school. So we had in the last analysis the three chosen: one representative of the "Beaux-Arts"; one of the Italian school; one, neither, but a solid, happy medium for the other two, an ideal jury, at least in make-up, to present the technical side of an architectural problem to the four laymen in the jury, namely, Governor Johnson, Chief Justice Angellotti, Attorney-General Webb, and the president of the Board of Control, John Francis Neylan, a majority of whose votes finally had to decide the winner.

This is the history up to the time of the first stage of award. There were some fifty-six competitors. The eight chosen to enter the second stage of the competition were: Rixford & Baur, F. de Longchamps, Chas. P. Weeks, Bakewell & Brown, Wm. C. Hays, Bliss & Faville, Lewis P. Hobart, Wood & Simpson.

After the final award! "Le deluge" (of criticism).

No sooner had the award been made than the press, as represented by the four dailies, two morning and two evening, printed in San Francisco, started with all kinds of alleged interviews from the Mayor of the city to several of the losing seven competitors; also another architect, and not the least, that illustrious member of our profession, Willis Polk. It does seem too bad, for Polk ought to and does know better, and could be, for many reasons, one of the profession's best friends in place of, by his own acts, its worst. If there arises an occasion when the profession needs a friend, why does Polk rush in and misrepresent the affair?

His drawings, as represented in the press, of the present buildings on the Civic Center and of the proposed State Building were so misrepresented as to scale that it is beyond one's comprehension to understand the motive outside of downright cussedness, pure and simple, to say nothing of his other alleged reported remarks, absolutely uncalled for from any standpoint; his attempts by innuendo to cast reflection upon men whom I am sure he knows to be above any such acts as he attempted to imply. But he is in a class all by himself, and the less said of him the better.

To the other members of this Chapter, who, as losing competitors are reported in the press as saying things wholly uncalled for, I would say that if they did not say these things, they at least should have let the Chapter know.

It is the privilege of any one to criticise or comment upon any subject, but to do so just because one does not believe in a certain thing which is 99 per cent a matter of taste and rush into print accusing every one of doing the wrong thing to say nothing of accusing at least one of the jury of "dishing us," is pretty bad business.

The reported sending of a telegram to Farquhar, asking him if he agreed to the award, which could at the time have nothing to do with the award, whether he did or not, except to perhaps satisfy the curiosity of some of the losers, was bad enough, but Farquhar's answer was worse.

If, as has been told me by some of those reported as signing this telegram, they not only did not sign it, but did not know of its being sent, it certainly is up to each signer of this telegram, as reported in the press, to inform this Chapter whether or not he signed it.

In fact, the whole affair since the award is so disgraceful and so absolutely uncalled for, that all of those reported by the press as taking part in the matter should clear themselves before this Chapter, for apparently they are out of harmony with any and all of its endeavors.

I desire to say that Mr. Bakewell has informed me that neither he nor Mr. Brown nor Mr. Baur, as reported, signed the wire to Farquhar. I understand Mr. Hays has also denied it.

I wish to call the attention of this Chapter to the competition for the Alameda County Infirmary, held in 1914, a $1,000,000 affair. The jury here was selected by the Board of Directors of the Chapter practically in the same manner as the State Building jury. Mr. Chas. P. Weeks won this competition. I was on the Board at that time and heard no complaint as to the method of selecting the jury. Therefore it must be inferred that it is not the method, nor whether the jury was "local" or "Eastern," but merely the personal part of it, that is objected to. It will be noted that Mr. Weeks won this competition, while he lost in the State one. Makes a difference "who loses," evidently, if press correctly reports him.

The competition for the $500,000 addition to the San Francisco Hospital was judged by a local jury. I heard no complaint of this method in this case.

So it seems, after all, that all our troubles spring from the question of *competitions*. I wonder how long the profession is going to stand for this thing. In the end we are certainly all losers. Now and then some one is fortunate, but the profession loses as a body. Eliminate this foolish competition, and you will place the profession where it ought to have been long ago; and as far as this Chapter is particularly concerned, it is certainly from the "competition business" that so much discord has come, and apparently on fundamental principles.

Members of this Chapter who are also members of the San Francisco Society of Architects apparently believe that competitions, if held, should be so limited by invitation to those who would compete as to practically exclude all those architects not belonging to the said Society; in directly reverse order, we who represent the Chapter with its 140 members cannot subscribe to such a view, for very obvious reasons. It is not fair, it is not square, and it is not right, and just so long as this difference exists, it seems to me impossible to "*get together.*"

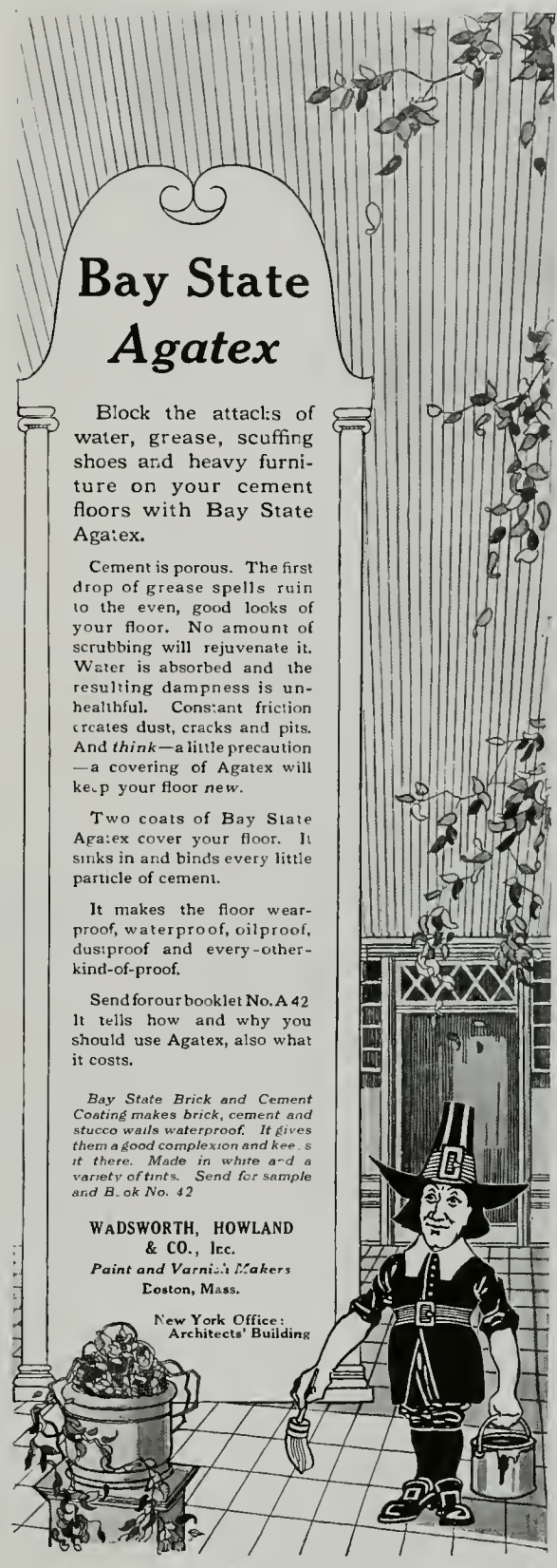
Personally, I am against all competitions, limited or wide open, but if we must have them, I would like to see them so encompassed with regulations that to enter would be such a burden one would soon come to the conclusion that "*the game isn't worth it.*" But as long as the profession apparently desires *competition*, to limit "public" ones to a favored few, to the exclusion of the large body of practitioners from whom the very strength and backing to control the methods regulating them comes, is so unjust and unfair that it cannot be tolerated and must not be.

The remedy is to abolish competitions absolutely; or, those in this Chapter who believe in the "*limited, favored few*" plan, should change their views, at least if not in favor of open competition, but when the competitions are limited, they should not be confined to any clique or set. Then we could meet upon "common ground" for the good of the profession in general and this Chapter in particular. In other words, practice a *little disinterestedness* and harmony will prevail.

Respectfully submitted,

WILLIAM MOOSER.

(*Continued on page 268*)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The following resolutions were unanimously carried:

WHEREAS, The American Institute of Architects, by resolution in convention assembled, has offered its services to the President of the United States; and

WHEREAS, The Quartermaster of each Military Department in the United States has been notified that the Institute will, on request, furnish from local Chapters, architects and skilled architectural draughtsmen for immediate emergency work; therefore be it

Resolved, That the San Francisco Chapter of the American Institute of Architects heartily endorses the action taken by the Institute, and will hold itself ready, on receiving notice, to dispatch men to report, without delay, to the Quartermaster of the Western Department, U. S. A.; and be it further

Resolved, That a copy of this resolution be sent to the said Quartermaster, the Central Committee on Preparedness, the American Institute of Architects and the San Francisco Architectural Club.

WHEREAS, In this time of stress it is the duty of all citizens to tender their services to the constituted authorities, therefore be it

Resolved, That the San Francisco Chapter of the American Institute of Architects offers its services to the State Council of Defense.

Recommendations as to the amendments to the Housing Law presented by Mr. Allen were referred to the Legislative Committee.

Mr. Allen offered a motion to express the Chapter's appreciation of the presence of the Southern Board at the meeting, which was carried, and to which Mr. Morgan, of the Southern Board, made a fitting response.

There being no further business before the Chapter, the meeting adjourned at 10 P. M.

Subject to approval.....1917.

MORRIS M. BRUCE, *Secretary.*

Minutes of Southern California Chapter

The one hundred and sixth meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club, on Tuesday, April 11, 1917.

The following members were present: Harrison Albright, D. C. Allison, John C. Austin, J. J. Backus, F. P. Davis, W. J. Dodd, A. M. Edelman, W. E. Erkes, R. C. Farrell, Lyman Farwell, F. D. Hudson, S. B. Marston, A. C. Martin, S. T. Norton, H. M. Patterson, A. F. Rea, A. F. Rosenheim, F. R. Schaefer, F. L. Stiff, August Wackerbarth, A. R. Walker, W. H. Willson, H. F. Withey.

As guests of the Chapter were present: Mr. Elmore R. Jeffery and Mr. Walter S. Davis, local architects; Miss Lockhart, Miss Clara Alexander, Mr. Harold Proctor, and the Messrs. Alter, who furnished the entertainment of the evening; W. E. Prine, of the *Southwest Contractor*, and John Bowler, of the *Builder and Contractor*.

The entire order of business, including the reading of minutes, was set aside for the evening to permit of the presentation of an evening of entertainment by talent secured by the Entertainment Committee.

In the absence of the President, Mr. J. J. Backus, Vice-President, and Mr. W. J. Dodd, a member of the Entertainment Committee, presided.

Following the most excellent program, a resolution of thanks was offered by Mr. A. F. Rosenheim, duly carried.

The meeting adjourned at ten o'clock.

A. R. WALKER, Secretary.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of THE ARCHITECT, published monthly at San Francisco, Cal., for April 1, 1917. State of California, City and County of San Francisco. Before me, a Notary Public in and for the State and county aforesaid, personally appeared J. A. Drummond, who, having been duly sworn according to law, deposes and says that he is the owner of THE ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Name of Publisher, The Architect Press; postoffice address, San Francisco, Cal.; Editor, Harris Allen, San Francisco, Cal.; Managing Editor, J. A. Drummond, San Francisco, Cal.; Business Manager, J. A. Drummond, San Francisco, Cal. 2. That the owners are (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.): J. A. Drummond, 245 Mission Street, San Francisco. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (If there are none, so state): None. J. A. Drummond, Owner. Sworn to and subscribed before me this 22d day of March, 1917. (Seal) W. W. Healey, Notary Public in and for the City and County of San Francisco, State of California. My commission expires August 28, 1917.

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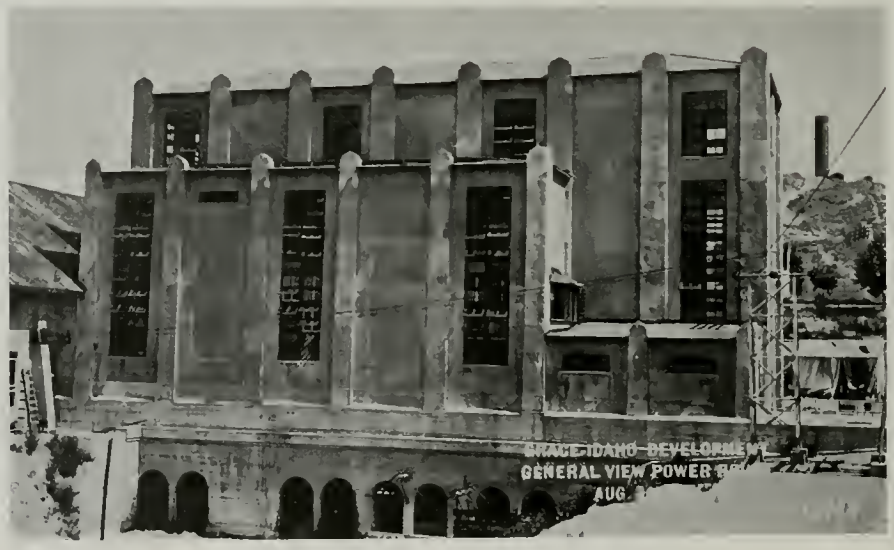

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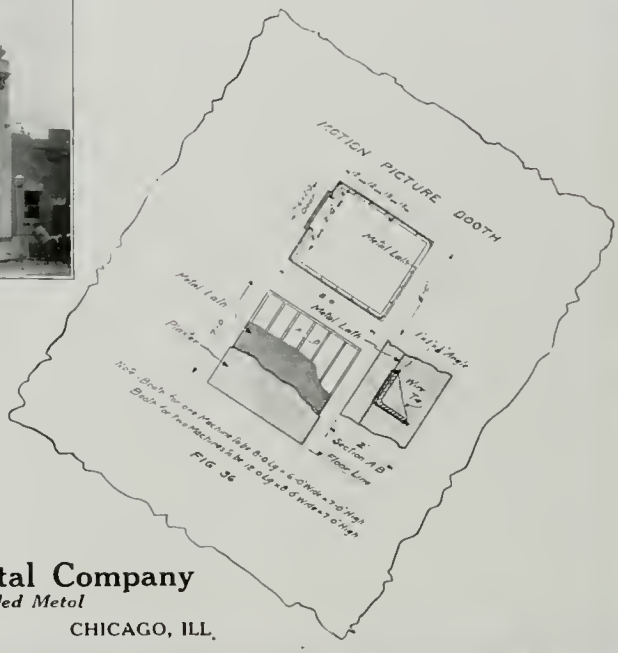

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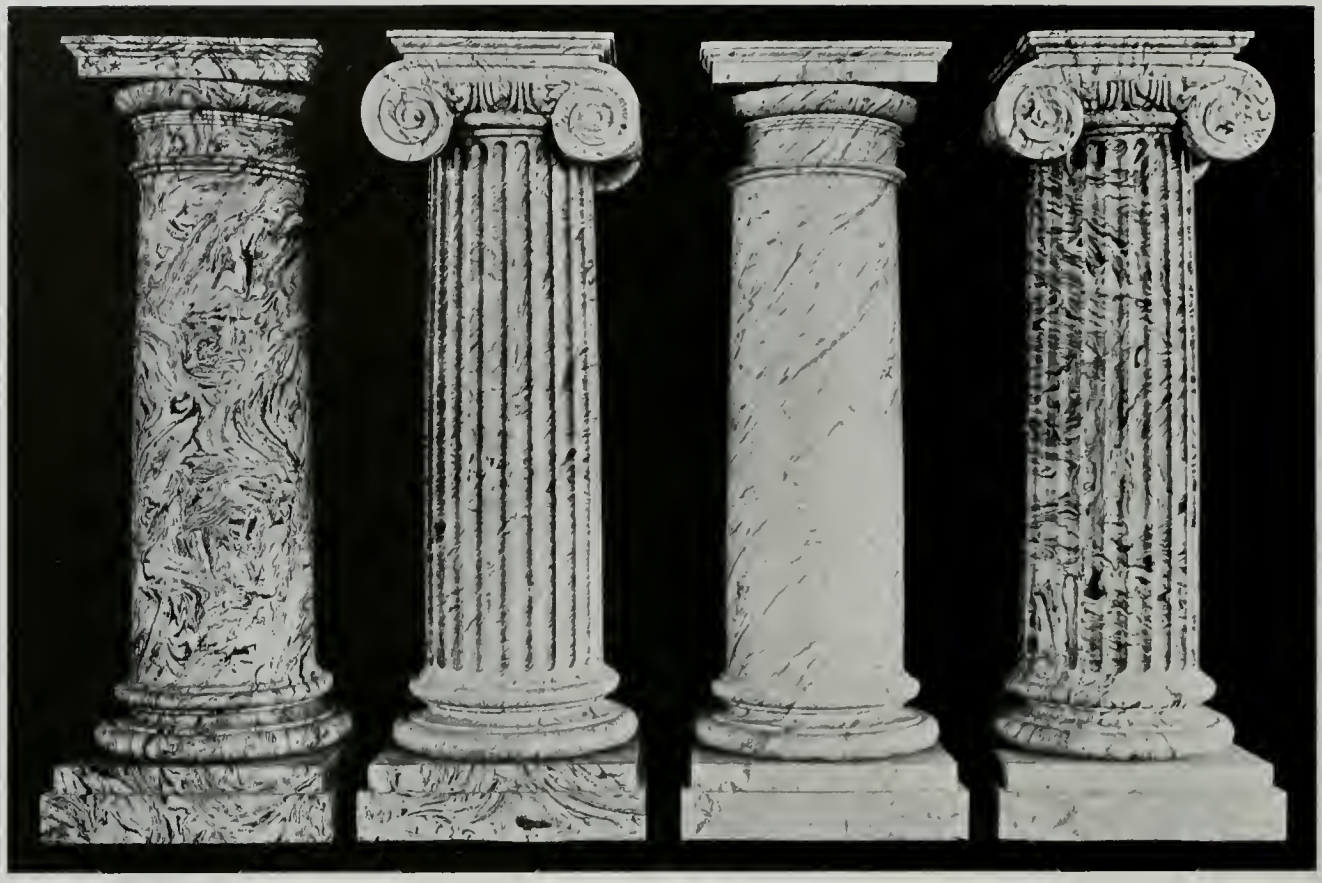

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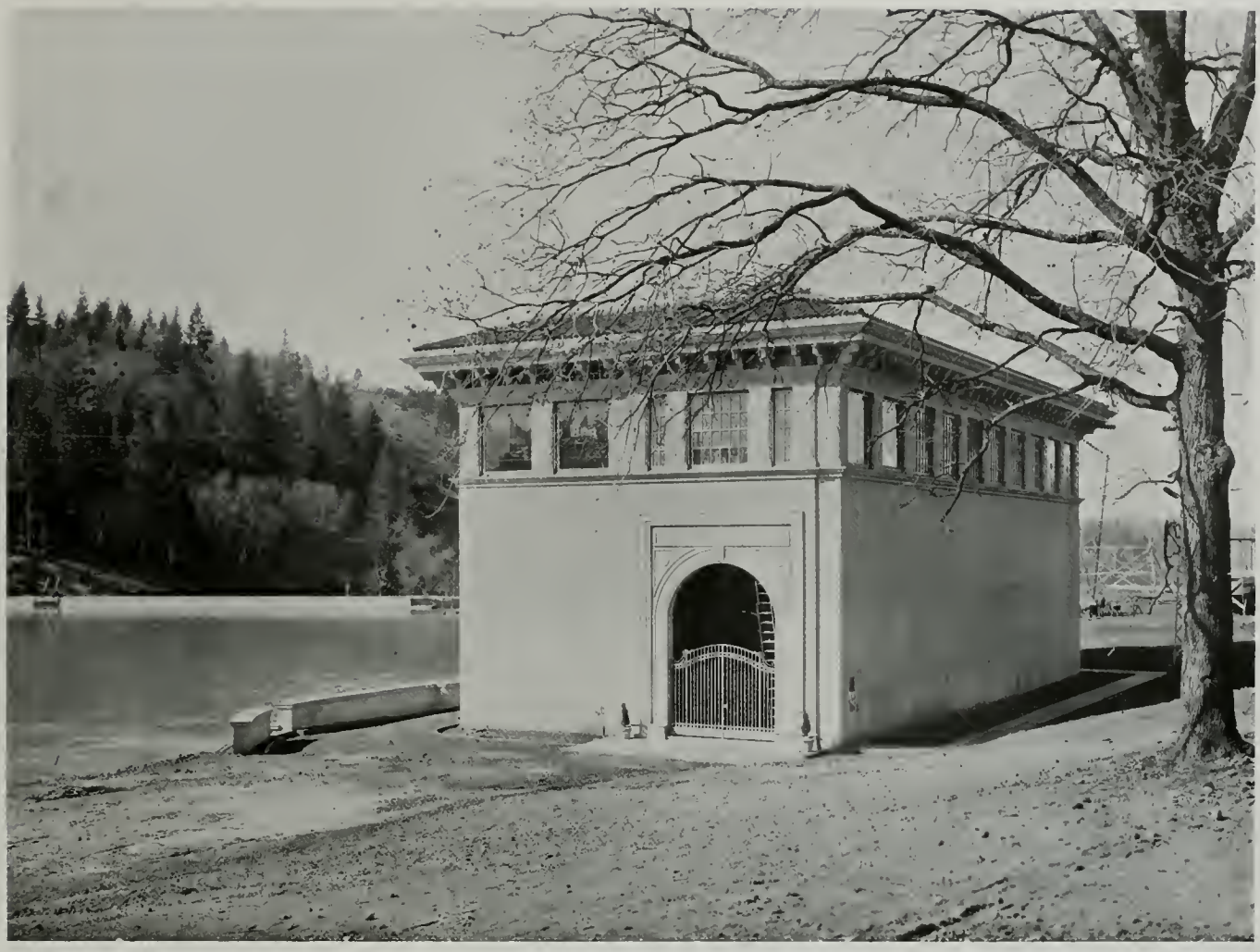

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Vol. XIII. No. 5

THE ARCHITECT

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HARRIS ALLEN
EDITOR

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

CHURCH AT ARQUES, FRANCE.

THE ARCHITECT

VOL. XIII. SAN FRANCISCO, MAY, 1917 NO. 5

Italian Pebble Mosiac for Patio and Garden Pavements

By GEORGE BURNAP*

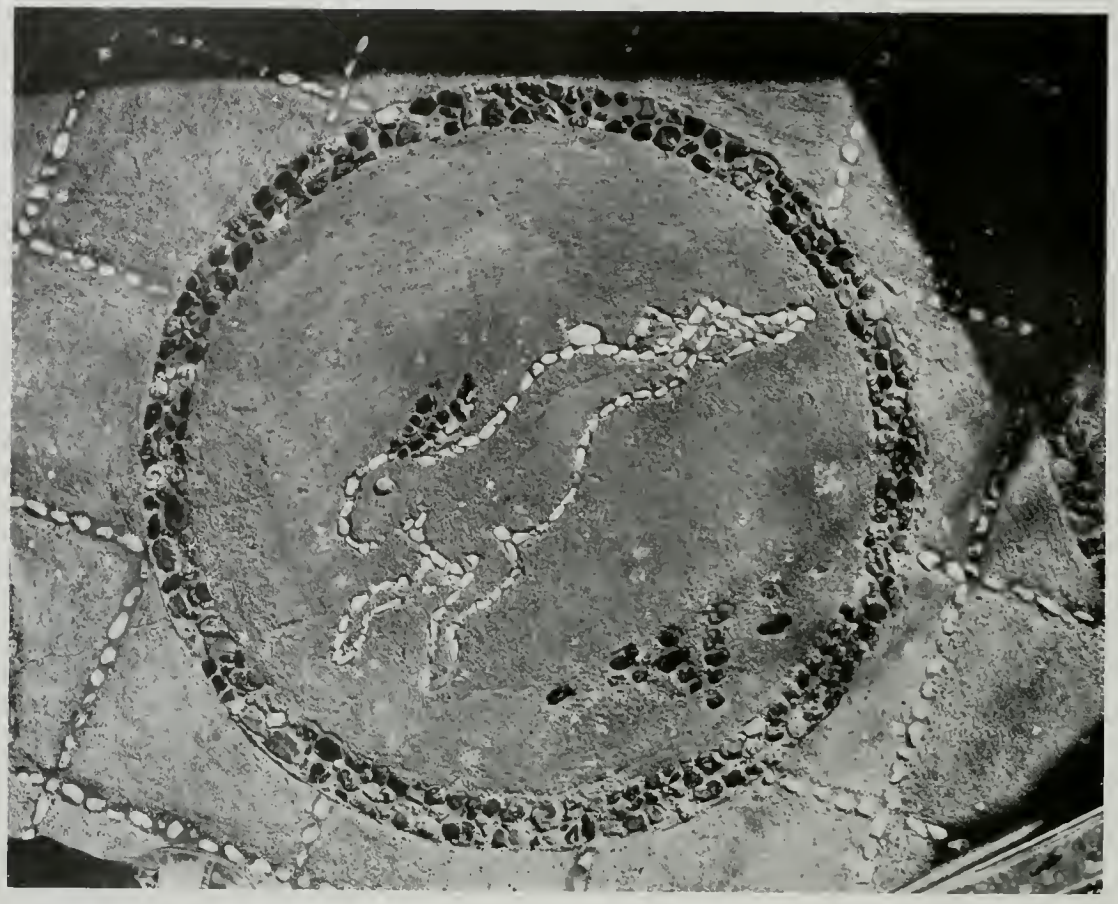
PAVING for garden walks is a necessity rather than a luxury. Although gravel or clay surfacing, when kept well weeded and rolled, proves agreeable and satisfactory for use during the summer months, such material for walk construction is far from adequate during the weeks of the early spring when the frost is coming out of the ground. At that time of the year, dirt walks are found to be impassable. Also during the occasional warm days of winter, when the human animal is tempted to break his hibernation and venture out into the sunny portions of the garden, the usual condition of the garden walks is prone to discourage such excursion. For that reason walks of gravel or clay do not fulfil the garden requirements. It is necessary that the walks of the garden shall afford dry footing throughout the year, except possibly during the actual snowbound periods of mid-winter; and, therefore, all walk construction should be such as to prove efficient and serviceable under the most adverse conditions.

The earliest type of walk construction, after the primitive example of the well-beaten trail, was, undoubtedly, that of rough, flat stones laid in a continuous row through the vegetation to serve for a dry foot way during all weathers. For purpose of widening this foot way, fragments of other stones having one or two sides with flat surfaces were fitted around the stepping stones into a sort of matrix pavement. Such pavement, of stones put together in natural shapes, presented a random jointing with no suggestion of design. Presumably the next development came with the discovery of stones having planes of natural cleavage such as slate or flag stones, which afforded extensive surfaces of extreme smoothness, making possible a pavement of exact level throughout. Thence evolved the idea of cutting these flat pieces of stones into regular shapes, square, rectangular and what not, to meet the requirements of a pattern, and there resulted the square-joint paving found on terraces and in the gardens accompanying the English architecture of the sixteenth and later centuries.

ITALIAN PEBBLE MOSAIC, VILLA GAMBERAIA

The Italian garden designers seem early to have appreciated the necessity of paving the walks and terraces of the garden, especially those compartments

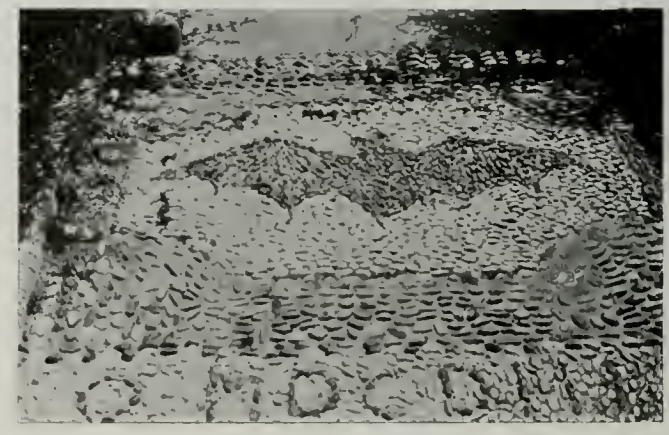
* Landscape Architect Auther of PARKS Their Design, Equipment and Use. Photographs by Horace W Peaslee.



Garden Pavement at Villa Rosa, Washington, D C — ITALIAN PEBBLE MOSAIC — GEORGE BURNAP, Landscape Architect

which were to be most frequented. It is usually considered that the clemency of the Italian weather permits garden walks of little construction other than well-compacted sand and clay. One familiar with the use of the gardens of Italy appreciates that such is not the case. The winter months in Italy are almost continuously rainy, and even the best provision for drainage will not act promptly enough to render the garden walks dry during the short intervals of sunshine when the owners desire to frequent their gardens. The Italian garden is very beautiful in winter: the violets are perpetually in bloom, the boxwood and ilex trees are always green, the statues glisten and sparkle in the moments of sunshine, their moist surfaces etched with moss and arabesque patterns. The Italian garden in winter is rich in color, redolent with sweet smells, and filled with charm for those who can appreciate the beauty of garden design without a welter of flower bloom. The Italian recognizes the need of walk construction that shall provide dry footing during the rainy months of the winter, but at the same time he has never favored the flagstone paving which serves for that purpose in the English gardens.

There are many possible reasons why the Italian garden designers eschewed squared-stone pavement. There is the essentially practical one that flagstone is not a product of Italian quarries and the stone pavements occasionally seen in the courtyards are constructed of stone cut to uniform thinness rather than stone which is split along natural cleavage lines. Again, such pavement would soon, in the Italian climate, become veneered with moss and other plant growth to a degree to render it extremely slippery and insecure of footing. As evidence of this, inclines and perrons of Italian gardens are invariably paved.

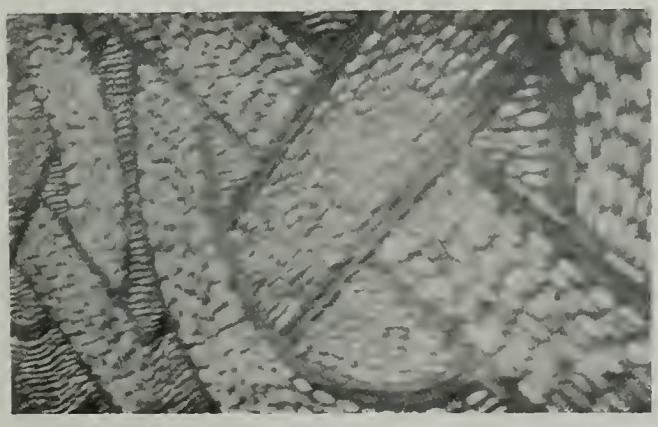


Villa Adriano, Tivoli — ITALIAN PEBBLE MOSAIC — Villa Gamberaia, Settignano

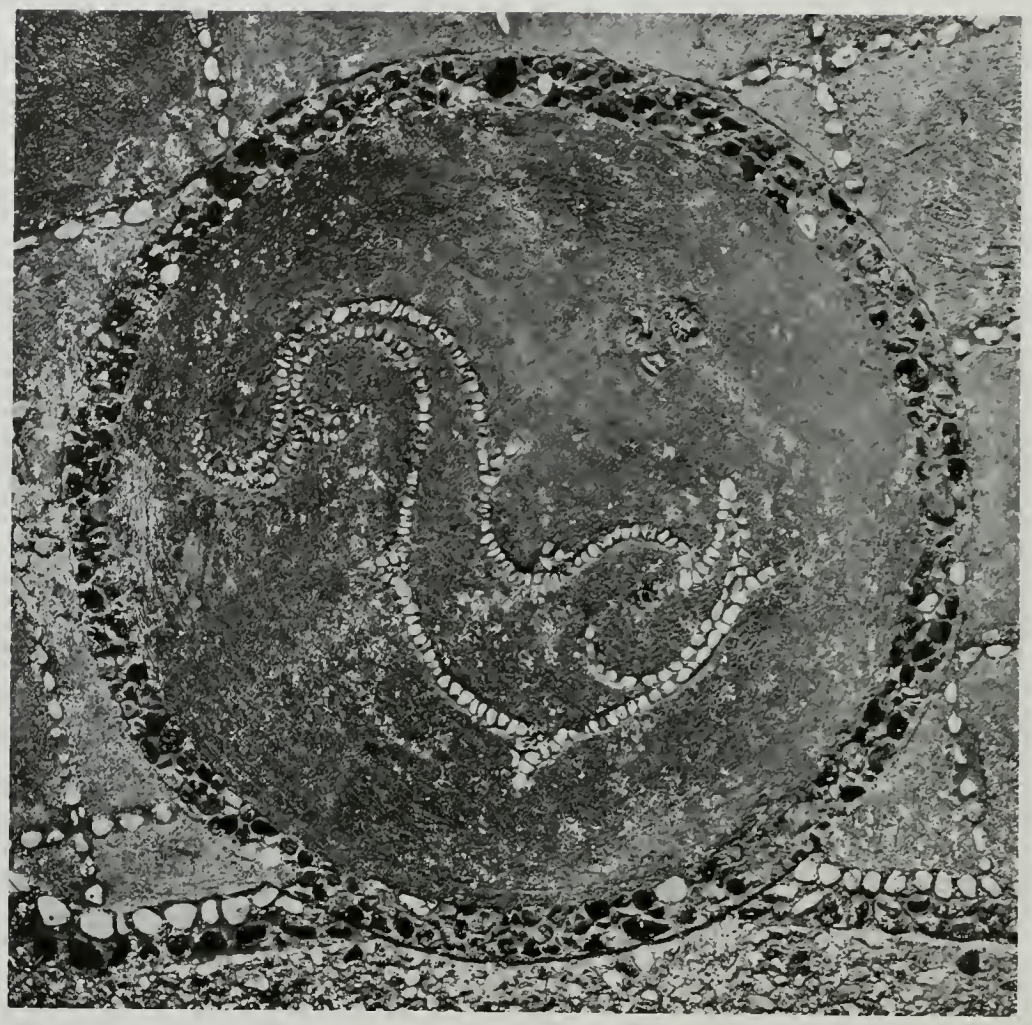
and even stairways in gardens frequently are constructed with stone nosings or thin slabs set on edge, to retain treads paved in small cobbles. An example of this may be seen in the Villa Torlinia stairways at Frascati and the steps of the grotto approach at Villa D'Este on Lake Como. In cases where cut stone pavings were used on terraces or other broad areas, frequently the designers merely delineated the pattern with broad lines of cut stone, the intervening spaces filled in and made compact with cobbles. One of the few examples of garden paving done in stone similar to that of the English work is in the Villa Pia of the Vatican gardens, which, however, is quite different in character from the usual conception of Italian garden design.

Garden Pavement at Villa Rosa, Washington, D. C. ITALIAN PEBBLE MOSAIC GEORGE BURNAP, Landscape Architect

The simplest pavement in Italian gardens is a surfacing composed of small cobbles or pebbles laid in a bed of sand similar, on small scale, to the cobbling of street work. In many cases there is no intent of attracting attention to this paving, although unconsciously the workmen recognized that cobblestones of the sort at hand were oval in shape and somewhat flattened and therefore could be laid in such a way as to give a sense of direction to the paving. Patterns were therefore achieved by opposing linear bands and introducing spirals and whorls. It was not long before the love of decoration and pattern tempted the Italian to incorporate such simple designs as might be obtained by assembling and differentiating stones of varying sizes and shapes. Added to this, the fact that it was possible to obtain pebbles in widely different colors, white, black and dark red, placed the pavement layer in possession of all the elements of color composition, and the ability of the artisan found expression.



V. Garzoni 'a Collodi vic. Lucca ITALIAN PEBBLE MOSAIC Palazzo Medici (Riccardi) Firenze



Garden Pavement at Villa Rosa, Washington, D. C. ITALIAN PEBBLE MOSAIC GEORGE BURNAP, Landscape Architect

The love of mosaic work has been characteristic of Italian designers from the earliest times. The majority of Italian cathedrals show pavements put together in elaborate and extravagant designs. What more natural, therefore, than that the influence of the pictorial pavements of the churches should be reflected to some degree in the gardens. At Collodi, well within the range of influence of the Duomo at Lucca, in the atrium of which cathedral existed the earliest examples of "commesso" or mosaic work, is found the Villa Garzoni, in the garden of which abound pavement patterns of skill and imagination. There are complex geometric patterns in the pebble pavements of the Quirinal gardens at Rome and in the decoration of the grotto and surrounding the Isolotto of the Boboli gardens at Florence.

In the later garden work, we find designs becoming less geometric and more fanciful, even introducing naive figures of birds and animal life, as in the courtyard garden of the Medici Palace built by the Riccardi owners in the middle of the seventeenth century, and in the paved walks of the comparatively modern garden at Villa Gamberaia, which abounds in whimsical, fantastic motifs as shown in the illustrations. It never seems to have been the Italian idea to completely pave all garden walks, but merely those areas at the base of steps, along the edge of terraces, or about the fountains where the frequenter of the garden would pause and loiter. The completely paved walk areas of Villa Gamberaia are therefore somewhat out of keeping with the spirit of the earlier garden work, although fascinating in the grotesqueries of motif introduced.

The earliest pebble pavement had no sub-construction of concrete or other cementing substance, and it

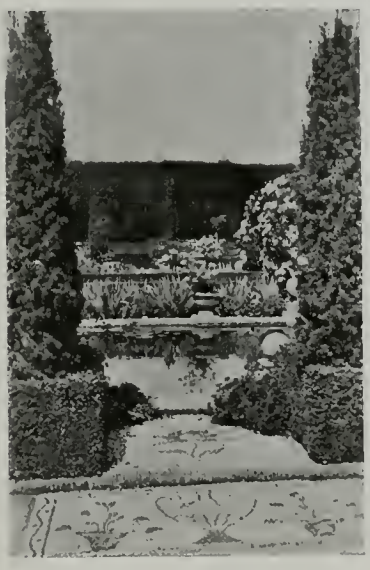
Palazzo Medici (Riccardi), Firenze. ITALIAN PEBBLE MOSAIC Villa Gamberaia Settignano vic., Firenze

was not until the desire for pattern became developed to a considerable degree that a method was adopted by which the pebbles were cemented into a solid bed, preventing their disturbance after once in place. The designs permitted in this later type of work arrest the attention and provoke admiration for their cleverness, while the earlier sort were kept so practical, so essentially for purpose of use, that the eye rarely pauses to examine their design. The earlier type is undoubtedly the better in the sense that the attention of the visitor should be casually pleased but not halted by the design of the walk over which he is passing, as it is preferable that his real attention be devoted to the form and pleasantries of the garden, rather than be absorbed in the sordid elements beneath his feet. At Gamberaia the main portions of the walks are kept plain, without pattern, — the eye attracted by brilliancy in the pavement only at turning points where cross walks or lines of design intercept the major walks.

Garden Pavement at Villa Rosa, Washington D. C ITALIAN PEBBLE MOSAIC GEORGE BURNAP, Landscape Architect

It is especially appropriate that the designer of American gardens should examine the pebble pavements of the Italian prototype. The flagstone pavements of English gardens seem quite out of character

Palazzo Medici (Riccardi), Firenze



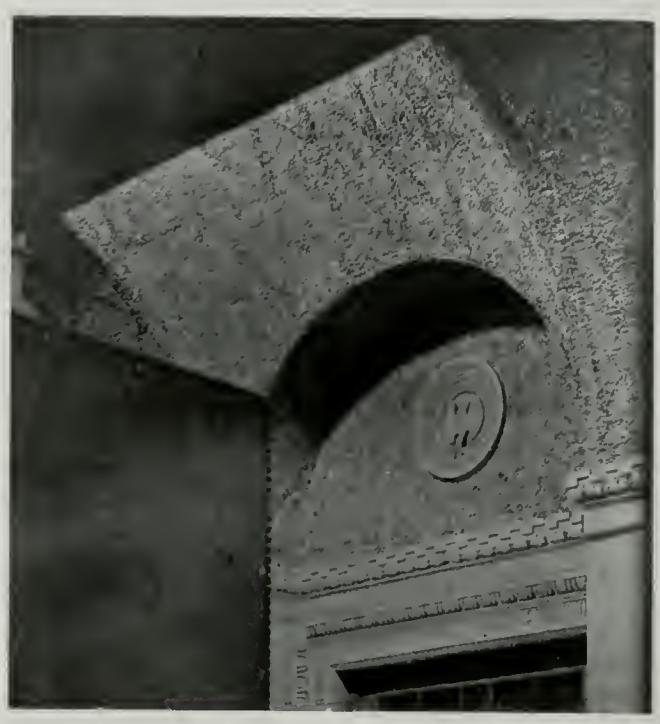
Y Gamberaia 'a Settignano
ITALIAN PEBBLE MOSAIC

Palazzo Medici (Riccardi), Florence

with any architecture other than the Elizabethan or similar stone types with which the paving is associated in that country. Brick paving in America, an adjunct of the early gardens in this country influenced by the tile or brick pavements of the Dutch gardens, proved unsatisfactory in our climate. The action of the frost in the spring destroyed the evenness of the pavement. The venturesome roots of trees uplifted it and lack of uniformity in the quality of the bricks produced holes in the pavement after a few years' wear. By the time the brick walks attained the harmonious coloring of age, their serviceability had departed.

Brick pavements in gardens at the present time are usually laid on a concrete foundation to guarantee permanence of level, which prevents soil from working up between the bricks, bringing with it that moisture which produces and sustains the infinitesimal plant life which eliminates the brand new look so distasteful in modern gardens. Occasionally within present-day gardens may be seen brick pavements which have been "pointed up" as carefully as the walls of houses,

Pattern Made by Different Colored Pebbles in Ceiling Decoration
Madison Square Church, N. Y. McKim, Meade & White, Architects



Pattern Made by Different Colored Pebbles in Ceiling Decoration
Madison Square Church, N Y McKim, Meade & White, Architects

giving an effect of trite smartness and absolutely forestalling that age-mellowing process essential to the coloring of toneful gardens.

The "pointed up" brick pavement is but one step removed from the cement sidewalks common to town and city, which, unbelievable as it may seem, have gradually made incursions within park areas. What is more distressing than to view a park landscape, crossed and recrossed by an interlacing bondage of cement walks; grim, harsh, and discordant, destroying all effect of naturalness or landscape freedom. In spite of the many examples to be seen of beautiful parks disfigured by these searing lines of cement walks, there is even danger of their intrusion into the sacred precinct of private gardens. And with what sacrifice of beauty! Cement in itself is not a beautiful material; it lacks the pattern of marble, the texture of granite or the agreeable colors of the softer stones. Cement is beautiful only when it expresses form and is admirable only when reflecting beauty of some idea foreign to itself. Cement used as a walk material exhibits no beauty, for walk lines are merely the demarcation or delineation of garden spaces and express no beauty in themselves. Such walks when made of cement attract attention to themselves only to reveal their lack of beauty, with an intensity in mid-summer which is almost blinding. It may be argued that gravel or clay walks likewise are for service and not for beauty, but such walks are not glaringly insistent; and, being in harmony with the natural materials of the garden, they serve to complement and reflect the beauty of the component elements of the garden makeup.

The pebble pavements of the Italian gardens are a

(*Continued on page 336*)

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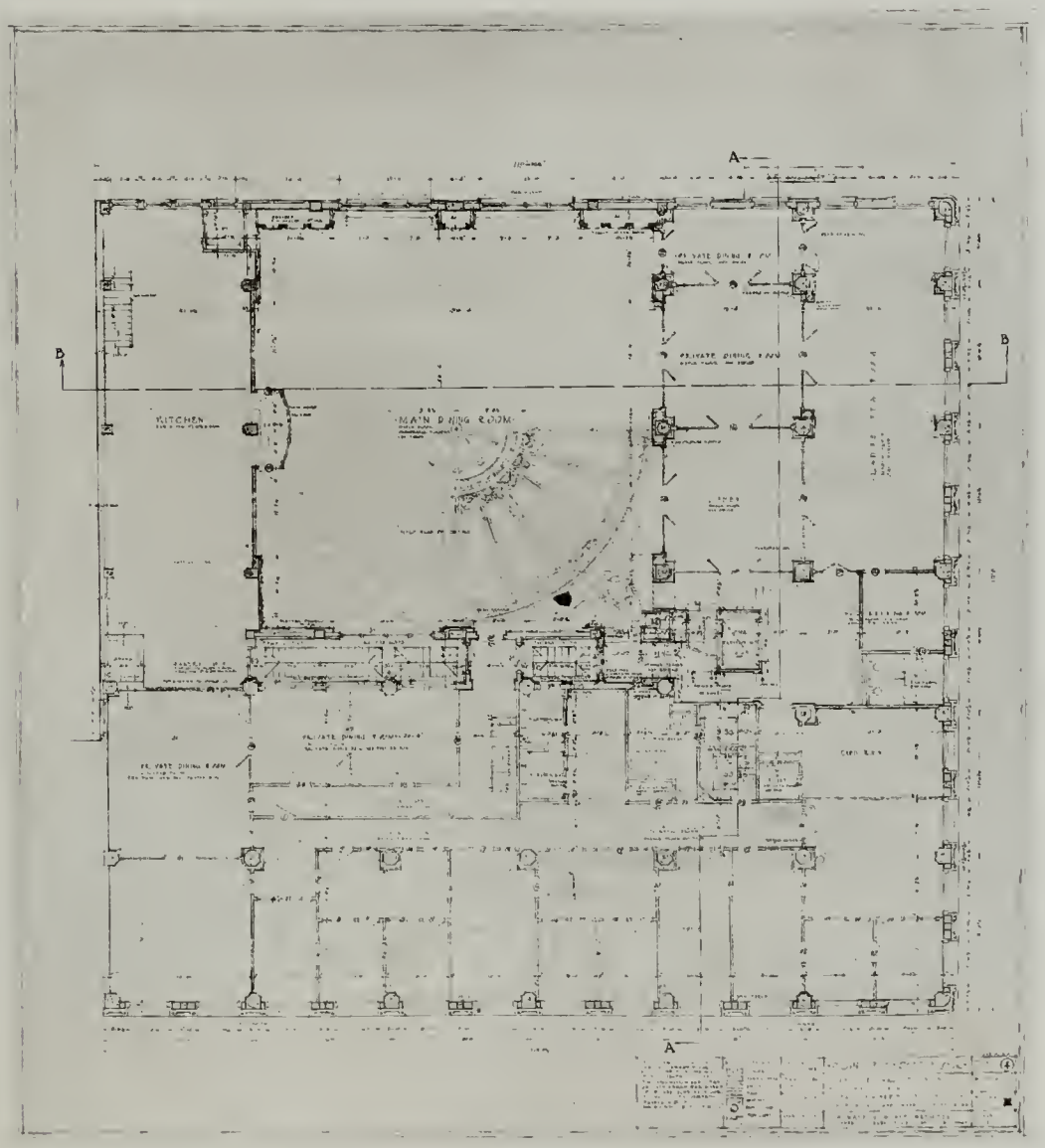

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EXTERIOR DETAIL

INTERIOR DETAIL M. A. ARNOLD RESIDENCE AT "THE HIGHLANDS," NEAR SEATTLE
DAVID J MYERS, ARCHITECT

RESIDENCE OF DR. A. MACRAE SMITH, BELLINGHAM, WASH.
F. STANLEY PIPER, ARCHITECT

HALL IN RESIDENCE OF MRS. FRANK DEMIA, BELLINGHAM, WASH.
F. STANLEY PIPER, ARCHITECT

DETAIL OF GARDEN

DETAIL FRONT RESIDENCE OF DR. A. I. BOUFFLEUR, SEATTLE
W M SOMERVELL, ARCHITECT

FIRE STATION, WEST SEATTLE

FIRE STATION, FERN HILL, SEATTLE

DETAIL OF FIRE STATION, WEST SEATTLE

DANIEL R. HUNTINGTON, CITY ARCHITECT

EXTERIOR DETAIL

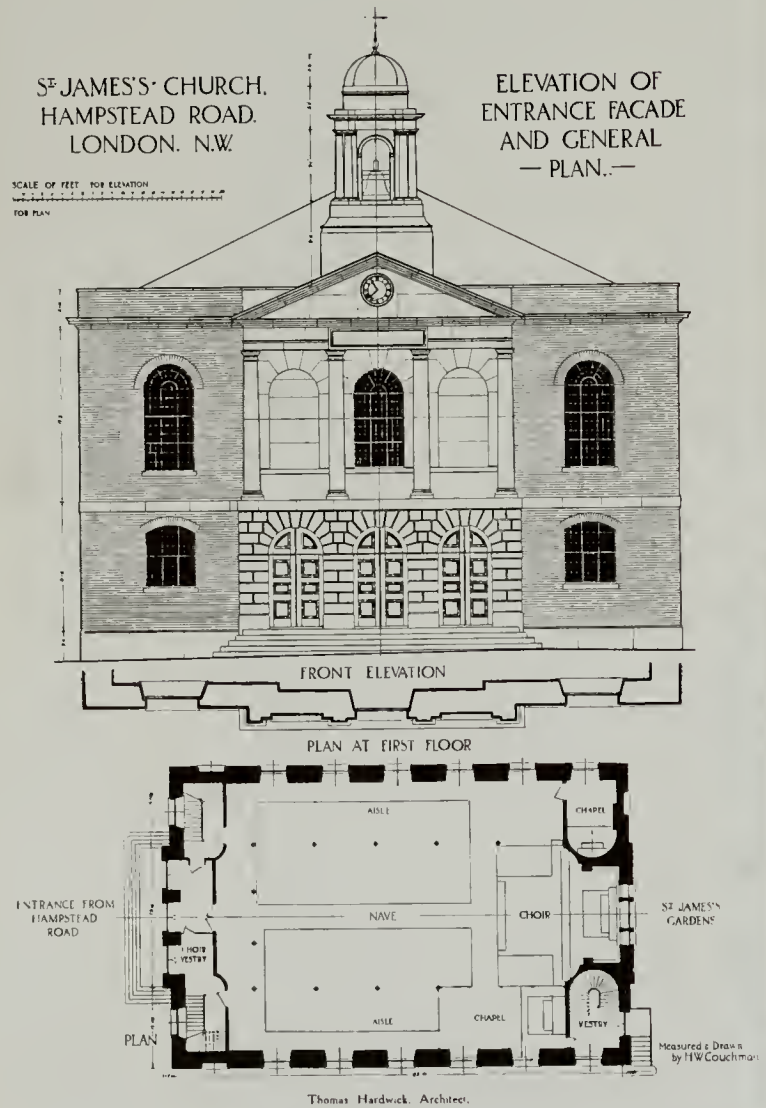
DETAIL

ENTRANCE DETA'L

RESIDENCE OF HENRY ANGER, SEATTLE
E J IVEY, ARCHITECT

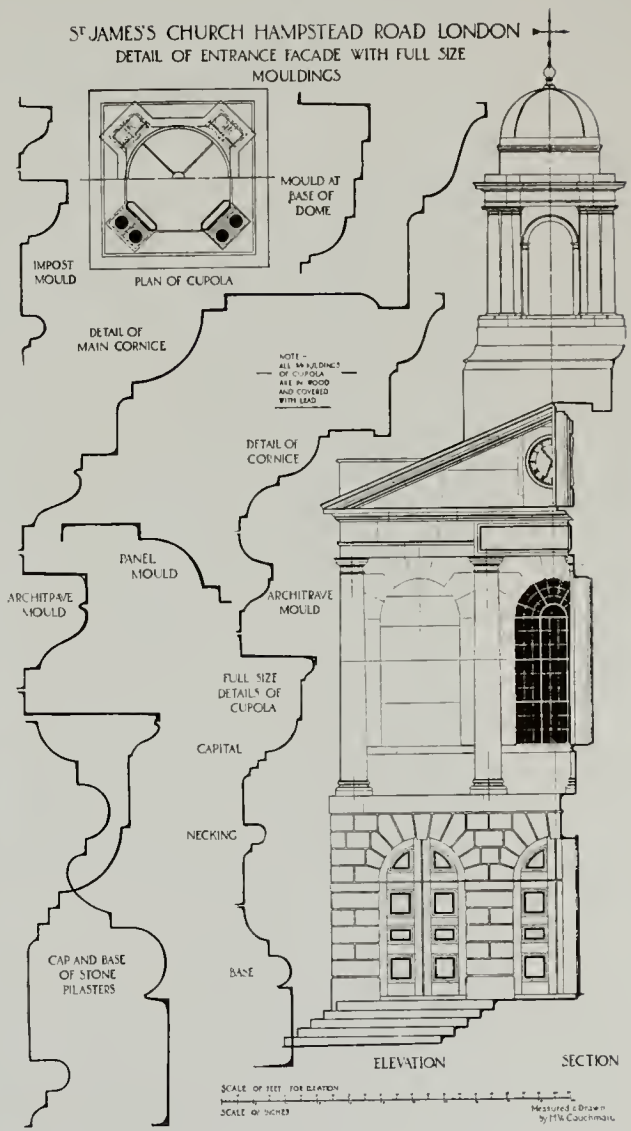
RESIDENCE OF DR. FREDERICK BENTLY, SEATTLE
JOSEPH S COTE ARCHITECT

CONVERSE COUNTY COURTHOUSE AND SHERIFF'S RESIDENCE, DOUGLAS, WYO.
W. H BOWMAN, ARCHITECT, DENVER



THE CUPOLA

DETAIL OF FACADE



THE PRACTICAL EXEMPLAR OF ARCHITECTURE.
Reproduced from *The Architectural Review*, London.

HOUSE AMONG THE TREES

The Architect As An Interpreter of Life

By ARTHUR J. LOVELESS*

WERE all the mediums of historical record destroyed, save only the buildings of each period from the remote past, it would be quite possible to reconstruct from them a fairly accurate picture of the life, ideals and state of evolution of the people who lived in them. Which is to say, that the architecture of any race, any time, is a concrete expression of its development along material, intellectual and spiritual lines.

Do not the crumbling ruins of the Greek temples breathe still the tale of a life of simplicity and temperateness, and the arches, forums and baths of ancient Rome speak equally clearly of a more complex and splendid life? The Duomo at Florence immortalizes the Renaissance ideals of beauty rather than the name of Brunelleschi. So, too, the soaring towers of the cathedral at Beauvais speak in whispers of the man who first imagined them in the dim recesses of his mind, but in trumpet tones of the spiritual aspirations and struggles of that age.

The architect, then, is not only a creator, but an unconscious interpreter of the world to itself. We are inclined to think of the architect in his creative capacity only, a role with which we are sufficiently familiar. As a creator, he is a channel through which beauty may become manifest, for I conceive of beauty as not merely a quality pertaining to objects, but as a living, vital force, ever seeking avennes of expression through the minds and hearts of men.

But it is to the interpretative rather than to the creative function of the architect that I desire to call attention now. As between the individual architect and his client, this function will not always be evident, for it is true that not every architect's work is an accurate expression of the cultural status of his client. But, since the universe proceeds by the law of averages, the work of all the architects of any given period will present a pretty clearly defined picture of the intellectual and spiritual development of the people of that time.

In its pioneer days, a city's physical aspect reflects the rugged qualities of its inhabitants' thoughts and acts. An architect of the highest culture would find small field for his work there, simply because the dominant desires and emotions of the pioneers are of a character which probably could not be best expressed in terms of culture. As the city grows, as efforts mainly concerned with questions of food and shelter give way to thoughts and desires of a higher order, so does the architecture of the place change; crudeness is gradually replaced by beauty, the changing architectural expression portraying the growth of the intellectual and spiritual life of the dwellers within its walls. The law of attraction will bring to that city architects capable of expressing the degree of beauty which will adequately portray that city's inner life, be that what it may.

In our daily life we come in contact with dishonesty, sham, greed, and many other unlovely qualities of the human soul. Will not the architecture of the city then reflect these same qualities, if our original premise is true? Would it be possible by education, by legislation, or by any other means, to keep these same qualities from crystallizing into architectural form? True, we may individually refuse to be the avenue for the expression of anything but beauty, to the degree, at least, that we are conscious of it. Yet I believe that the cosmic law of cause and effect will call into being men who will be channels for the externalization of ugliness, so long as it exists in the souls of men. Back of every flaw in the physical appearance of the town lies a cause in the city's soul, which may be defined, if you please, as the combined thoughts and desires of its inhabitants. Just as the thoughts which a man entertains year after year carve a record upon his face in lines which all the world may read, so do a city's thoughts of greed, dishonesty and selfishness reflect themselves in narrow lots and Jerry construction, in slum districts and vulgar architecture.

Will there not be a place, then, even a necessity, for those architects whose work does not reach up to the standard of structure and design which the artist sets for himself? Do not they serve as a medium of expression for that not inconsiderable portion of the people whose ideals of beauty, of honesty, of life, can best be portrayed by the commonplace, the mediocre?

Details from Home Economics Building, University of Washington, Seattle, Wash.
BEBB & GOULD, Architects

*Paper read before the last annual meeting of the Washington State Chapter A I A

In neither legislation, nor education, nor publicity lies the solution of the problem of how to eliminate ugliness and substitute beauty in the physical aspect of our cities. Until a people have reached that stage of evolution where honesty of thought, purity of purpose, and kindness of heart demand a beautiful architecture as the inevitable reflection of that life, no Utopian picture such as we sometimes conjure up, will be possible of attainment, because in a city, as in the individual, beauty can only be an outward and visible evidence of an inner and spiritual reality.

William Morris recognized this fact, so far as art was concerned, when he gave his time and thought to the study of social problems as well as to the principles and technique of art, rightly perceiving that the seeds of beauty cannot germinate properly in a ground where the rank weeds of social injustice flourish.

We architects are continually talking of the "City Beautiful," of the day when every street, playing its carefully thought-out role in the city plan, will be lined with structures which perfectly combine the functions of use with the qualities of beauty; when the surroundings of every building will form for it a perfect setting, and its furniture and fittings be harmonious and appropriate. To this end we strive to give the young student opportunities for the best training in design; we endeavor to educate the public as to the purpose and meaning of art; we hope to eliminate the incompetent from the practice of architecture—all to little purpose, however. As long as men are content to profit at the expense of the sufferings of their fellow beings; as long as there is injustice in our treatment one of the other; and as long as there are sham and pretense and dishonesty in our private and public life,—in a word, so long as

Detail from Home Economics Building, University of Washington, Seattle, Wash.
BEBB & GOULD, Architects

Detail from Home Economics Building, University of Washington, Seattle, Wash.
BEBB & GOULD, Architects

the mind and soul of the nation lack those qualities which would call forth beauty as a natural accompaniment, just so long will the architectural expression of our state fall short of the ideal. And if we, as architects, desire beauty as a thing in itself, and not merely because it may also mean business, we will seek not only to cultivate our love and appreciation of the beautiful, that we may become more perfect avenues for its expression, but we will give our support and interest to those movements which have for their object the planting of the ideals of beauty in the soul of the individual and the race, in the form of justice, honesty, purity, unselfishness.

As affecting the architecture of our own environment, should we not, then, talk a little less of what the public ought to demand in the way of beauty, and set that same public an example, by ourselves being concerned with the city's physical appearance? Among other things, as has been suggested here before, giving ideas as to how particular spots of the city might be advantageously treated. Who so well prepared as we to indicate to the public the possibilities for beauty that lie within our doors? But if we, who know so well the path to be followed in making our city attractive, fail to point it out to the layman, can we be surprised if he, engrossed in his own affairs, and not knowing the way, does not blaze a trail through what is, for him, a wilderness?

May we not, then, as a Chapter, set in operation the law of beauty by ourselves giving a little unselfish service to the city which gives us the opportunities for self-expression through our art? Have we not too long delayed the proving of our devotion to the beauty we profess to serve?

Current Notes and Comments

HOME ECONOMICS BUILDING, UNIVERSITY OF WASHINGTON

THE new Home Economics Building was authorized at the last State Legislature and a direct tax was appropriated of $150,000.00 for its erection and completion. The general contract was let November 1, 1915, to Finne & Gjarde.

The building is one of a group to be known as the Liberal Arts Quadrangle. The dimensions are 70x200 feet, three floors approximately 14 feet in height each.

The entire building contains 900,000 cubic feet, which made the cost approximately 17 cents per cubic foot, including architects' fees. The building is of reinforced concrete construction throughout with the exception of steel roof trusses. It is faced with terra cotta and brick. The roof is of concrete slab construction finished with slate. Five thousand six hundred yards of soil were excavated for the foundations and footings and so placed that with the minimum cost this becomes a fill for the quadrangle to be completed as the funds become available. The type of construction used for the floors is known as the joist type, the span being twenty-six feet. The heating and ventilating system is of the most modern type, the plenum chamber located on the first floor, the exhaust in the attic space.

The plan consists of a central corridor running through practically the entire length of the two main floors. There are no bearing partitions, all partitions being of hollow tile construction, which can be altered to suit future changes without affecting the structure of the building. The first floor is given over to a students' dining room seating approximately 300; private dining room, ample kitchen, cold storage space, manager's private office, toilets for men and women and locker rooms. On the second or main floor are the women's room, practice dining room and kitchen, dietetic laboratories, recitation rooms and offices for instructors in the department. The third or top floor contains costume design, chemical and other laboratories. A space designed for an assembly room is now divided into recitation rooms to permit of their use by other departments.

A Tudor type of collegiate architecture was selected partly to harmonize with Denny Hall and partly to obtain maximum light and minimum cost.

The terra cotta, made by the Northern Clay Co., was designed to reproduce the collegiate feeling associated with Oxford and Cambridge. All shop drawings to shrinkage scale were made in the architects' office; all ornamental crotchets and cornice figures were sketched in full size before going to the terra cotta works to be modeled. All ornamental molds were supervised and corrected at the works and in every way effort was made to give variety and interest in all the parts in order to carry out as far as possible the character of older works.

A CORNER IN THE NEW ARCTIC CLUB LOUNGING ROOM

Where the buildings of Oxford showed oak leaf decoration, there has been used the fir or salal or Oregon grape. The vertical buttresses which tie the great windows together have no parallel in the historic type. All mouldings and string courses are restudies and never reproduce exactly the earlier type. All are adjusted as far as possible to the conditions of economy and materials of the present structure. Interwoven with the main cornice are groups of figures representing the activities of the department, showing sewing, weaving, testing foods, etc. This idea was suggested partly by the figures used in the College of the City of New York and in the new buildings of West Point Academy as suggestive of their activities.

Shields are placed at various parts of the building upon which can be placed the coat of arms or seal of the university.

U. S. Civil Service examinations will be held in San Francisco at an early date. All information may be obtained from the Secretary of the Twelfth Civil Service District, Room 241, S. F. P. O. Building.

On page 337 of this issue are published details of requirements for the California Civil Service.

A trained man should offer himself to whatever branch of public service his qualifications best fit him.

BRICK HOUSE COMPETITION

Universal interest is being taken in the competition for brick house plans being carried on under the auspices of THE ARCHITECT. From present indications there will be a large number of plans submitted, and competitors are advised not to wait until the last minute to send their drawings, as under these conditions some packages might not be delivered on time.

KNICKERBOCKER APARTMENTS, SPOKANE, WASH.
ALBERT HELD, ARCHITECT

The windows are divided into small panes with flat zinc bars so as to facilitate cleaning and at the same time suit the character of the building.

The panels of the building between the quoins are filled in with a pinkish buff brick or variegated texture and depth of tone. CARL F. GOULD.

CIVIL SERVICE

An urgent call for ship draftsmen has been issued by the Government, because all the shipbuilding work undertaken at navy yards is being retarded by a shortage of men in the drafting rooms. The Civil Service Commission, in making the call, asks that all persons qualified for such work communicate with its offices throughout the country, regardless of their private interest.

Applicants will not be assembled for examination, but will be rated upon the elements of physical ability and education, training, and experience. Those found qualified will be offered employment at once.

Denny-Renton Clay & Coal Co., of Seattle, furnished the architectural terra cotta used on the facade of the Puget Sound News Co. Building. The terra cotta statue of the "News Boy" is a very interesting piece of the clay modeler's art.

The same firm are extensive manufacturers of vitrified brick for road construction, and which are guaranteed for twenty years' service, when laid according to standard specifications.

Mr. A. L. Greene, local manager for the Muralo Co. and Boston Varnish Co. in Pacific Coast territory, is now making an extensive trip through the Northwest, calling on the architects and painting trade in general.

Mr. Greene has been quite successful in establishing many energetic dealers on the Coast, whose names always appear in his advertisements in THE ARCHITECT. Organization, publicity and good products, properly handled, are proving results.

Reprinted by
KEASBEY & MATTISON CO.,
Manufacturers of Artificial Roofing Slate
(Ambler Asbestos Shingles)
Ambler, Penna.

Form 101

The Chicago Board of Underwriters of Chicago

Insurance Exchange

175 West Jackson Street

Chicago

Chicago, February 18, 1914.

NON-COMBUSTIBLE ROOFS.

To Members:—

The following, affecting risks authorized to be written at minimum tariff rates was adopted by the Board, January 8, 1914:

> "That a reduction of ten per cent. (10%) on gross rates be allowed on risks that are authorized to be written at minimum tariff rates, where the roof is of metal, tile or slate, or of any other material equal thereto in noncombustibility and approved as such by the Chicago Board of Underwriters; the policy form to specify the particular kind of roof for which allowance has been made in the rate. **This reduction does not apply to any risk having a non-combustible roof for which specific provision has been made in the minimum tariff. No rebate shall be allowed on existing policies, but they are subject to cancellation pro rata if immediately re-written for not less than the amount cancelled and for a term not less than that for which the cancelled policy was originally written."

**NOTE.—Dwellings plastered outside, with tile or other non-combustible roof, and school houses with metal, slate or composition roof are specifically provided for in the minimum tariff.

Ruling by Executive Committee February 6, 1914, relative to the above.

a—The percentage allowance for non-combustible roof under the minimum tariff does not apply to any charge required to be made for any permit or privilege granted in the policy for which a charge is provided in the rules.

b—Where under the minimum tariff contents rate same as building, the rate of contents continues to follow rate of building.

c—Where roof is of mansard construction the slope of the mansard is part of the roof.

Approved roofing materials are metal, tile, slate, to which have been added:

Asbestos Corrugated Sheathing of Roofing ¼" thick
Asbestos Shingles ⅛" and 3/16" thick
Asbestos Building Lumber 3/16", ¼" and ½" thick
} Mfd. by Keasbey & Mattison Co., Ambler, Penna.

Ambler Asbestos and Cement Shingle ⅛" thick, submitted by Asbestos Shingle, Slate and Sheathing Co., Ambler, Penna.

* * * * * * * * * * * * * * *

If other kind of roofing material is desired tobe added, sample should be submitted to the Board. Composition, felt tar paper, rubberoid and similar roofing materials are not approved.

R. N. TRIMINGHAM,
Secretary.

COMPETITION FOR A SMALL HOUSE AND GARAGE

To be Built of Brick and Other Clay Products

FIRST PRIZE	$500.00	*Mentions:*	FOURTH PRIZE	$100.00
SECOND PRIZE	$300.00	*Competition Closes*	FIFTH PRIZE	$50.00
THIRD PRIZE	$150.00	*June 1, 1917*	SIXTH PRIZE	$50.00

Competition open to all Architects and Draughtsmen on the Pacific Coast

PROGRAM

THE problem is a small detached house and accompanying garage suitable to the climatic and landscape conditions of California.

The outer walls of both buildings shall be designed for brick construction, trimmed with brick or terra cotta and to have an air space in the walls.

The foundations are to be designed for brick and the roofs are to be covered with clay tile.

SITE

The house is to be built upon a level lot in a town or suburb of a large city. The width of the lot is to be not less than 50 feet nor more than 100 feet, with a depth not exceeding 150 feet.

REQUIREMENTS OF HOUSE

The house shall contain an entrance hall, living room, dining room, kitchen, pantries, porches, etc., three main bed rooms with two bath rooms and two sleeping porches. There will also be one other sleeping room and bath for servant.

REQUIREMENTS OF GARAGE

The garage shall be provided to accommodate one machine, wash rack, etc.

COSTS

The total cost of house exclusive of the land shall not exceed $8,500.00, which shall include excavating, heating, plumbing, lighting fixtures, etc., but exclude planting or gardening effect.

The total cost of the garage shall not exceed $750.

CUBIC CONTENTS

Houses of this type of construction have been built in this section of the country at a cost of 25 cents per cubic foot, and this rate shall be taken as the basis for computing the cost, and no design whose cubical contents shall exceed 34,000 cubic feet will be considered. Porches and verandas are to be figured separately at one-fourth of their total cubage and their cost is to be included in the total cost of the house.

The garage shall be figured at 18 cents per cubic foot.

MEASUREMENTS

The measurements for computing the contents of both buildings must be taken from the outside of the exterior walls and from the basement floor level, if any, of the house, to one-half the average height of the roof. If only a portion of the basement is excavated below the house, then the measurement for the unexcavated portion shall be taken from a two-foot level below the first floor line.

The measurements for the garage shall be taken from the floor line, to one-half the average height of the roof.

DRAWINGS REQUIRED

There are to be two sheets of drawings. On the first sheet a pen and ink perspective of the house without wash or color, drawn at a scale of four feet to one inch; a detail of the front entrance at a scale of three-fourths inch to one foot, with other details if desired; and a pen and ink perspective of garage at a scale of four feet to one inch.

On the second sheet a plan of the first floor, and, if used, the basement and second floor, at a scale of eight feet to one inch; a section at a scale of three-fourths inch to one foot showing the construction of exterior walls with cornice; and schedule of cubage. In connection with the plan of the first floor, show the development of the whole lot in reference to the placing of the house and garage, the paths and planting. This plan is to be rendered in India ink wash. No color allowed. The cut of walls on the plan of the building will be blocked in solid. Both drawings to have the title, "Competition for a Small Brick House and Garage."

PROGRAM — BRICK HOUSE AND GARAGE COMPETITION

SIZE OF DRAWINGS

The size of both sheets is to be 20 inches by 26 inches, with a border line drawn one inch from the edge. The paper is to be white and not mounted. Traeing paper not allowed. All drawings shall be delivered flat without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered "The Architect," 245 Mission Street, San Francisco, Cal., and the title, "Competition Drawing for a Small Brick House." The wrapper shall contain with the drawings a sealed envelope, enclosing the name and address of the Competitor.

DELIVERY OF DRAWINGS

The drawings shall be delivered flat to "The Architect," 245 Mission Street, San Francisco, California, not later than 12 noon upon the first day of June, 1917. Any questions must be sent before April 1st to "The Architect," and answers, will be published in the April issue.

The designs shall be judged by a jury of three members of the Architectural Profession,—one from the San Francisco Chapter of the A. I. A., one from the Southern Chapter of the A. I. A., and one from the San Francisco Architectural Club.

First consideration will be given to appropriateness of design in an æsthetic sense to the material employed, and its fitness for location and environment in California.

Second, excellence in plan.

Drawings which do not reach the requirements of the program will not be considered.

The prize drawings are to become the property of "The Architect" and the right is reserved to publish or exhibit all or any of the others.

The full name and address of the designer will be given in connection with each design published.

For the design placed first there will be given a prize of $500; second, $300; third, $150; fourth, $100; fifth $50; and sixth, $50.

NOTICE

The competition is open to all Architects and Draftsmen on the Pacific Coast. The prize and mentioned drawings will be published in "The Architect," with the criticisms of the Jury.

The competition is possible through the courtesy of the Editor of "The Architect." It is conducted under the patronage of the San Francisco Chapter of the American Institute of Architects, the Southern Chapter of the American Institute of Architects and the San Francisco Architectural Club.

The generous donations made by the following manufacturers of clay products have made these prizes possible:

Alberhill Coal and Clay Company, Los Angeles
Brick Builders' Bureau, San Francisco
Brick Manufacturers' Association, San Francisco
Fresno Brick and Tile Company, Fresno
Gladding, McBean & Co., San Francisco
Los Angeles Brick Company, Los Angeles
Los Angeles Pressed Brick Company, Los Angeles
N. Clark & Sons, San Francisco
Pacific Sewer Pipe Company, Los Angeles
Richmond Pressed Brick Works, Richmond, Cal.
Simons Brick Company, Los Angeles
Standard Brick Company, Los Angeles
Steiger Terra Cotta & Pottery Works, San Francisco
The K. & K. Brick Company, Los Angeles

The aim of this competition is to create a sustained interest in the building of artistic and practical brick houses of moderate cost, and to demonstrate that houses built of these materials cost little more than those built of wood.

Competition approved by the San Francisco Sub-Committee of the American Institute of Architects.

Natural Landscapes

Can be greatly beautified with artistic effects in Pompeiian Stone

THE Sarsi Studios
361-363 Golden Gate Ave.
SAN FRANCISCO

SAMSON SPOT SASH CORD

SAMSON CORDAGE WORKS, BOSTON, MASS.

THE ARCHITECT

VOL. XIII SAN FRANCISCO, MAY, 1917 NO. 5

Editorial.

Architecture is primarily a matter of public service; it is the means of livelihood to its practitioners, unofficially, as any branch of government is, officially, to servants of the public.

This semi-official position of the architect has been recognized both by the United States Government and by the American Institute of Architects. President Mauran, of the Institute, has appointed a Central Committee on Preparedness and is in active communication with military departments and with the members of the Institute. Committees have been appointed for the general supervision of government buildings. So far, the enrollment of architects in national service has been entirely voluntary. Besides individual enlistment or application for place in the Officers' Reserve Corps, many architects throughout the country have offered the services of their draftsmen at cost and their own services without charge, including a number of local firms.

All this is a matter of course. It goes without saying that a public servant offers his services to the public; but there is much uncertainty as to just what services are required.

In the March issue of the *Journal of the American Institute of Architects* was printed a letter written by an architect who was enrolled at the Plattsburg camp. The following excerpts from his experiences answer some of the questions every architect is putting to himself:

"I was asked to make a regimental layout of the camp, and then a birdseye view of the rifle-range, with detailed arrangement of troops for range practice, and of course these were things any architect could do. After about a week of routine, I was ordered to report at headquarters and was asked by the adjutant, Major Hall, if I could make a map of Plattsburg Camp (about three miles square) and surrounding country, locating new roads, railroads, and some newly forested ground not shown on the Geological Survey, which was fifteen years old. I got away with that and was then told to report to the field quartermaster. I had in the meantime been appointed regimental topographer. I was told that I was to lay out all the camps for the big hike. We had nearly 7,500 men to march eight days, a new camp every day, with all arrangements to make for food, water, fuel and transportation. It became necessary then to have accurate maps showing the places for troops to enter, all regimental camps, officers' lines, kitchens, latrines, headquarters, cavalry, war college, hospitals, band, and picket lines. My work was to go to the selected sites and survey the terrain in a military way, and then at night work up the drawing, trace it and have prints made for each staff and company officer in the camp.

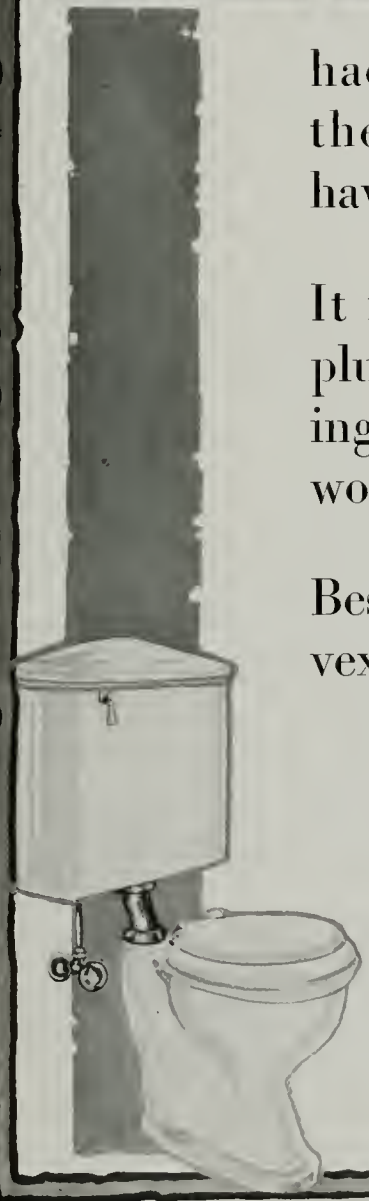
"Military surveying is done by pacing and compass bearings primarily. I am not going into intersection and resection, contouring, slopes, clinometer and slope-board work, but you start with a sketch-board in one hand, a compass in the other, a pencil between your teeth, and a scale any place. I shall never forget when I was first dropped in a field with hills, ravines, a stream running through it, with patches of cultivated fields and a winding road at one side; and my captain said: 'I'll send for you at four; 5 per cent accuracy will do.' When I remarked that I could do more accurate work with instruments and longer time, he replied: 'In war, 100 per cent accuracy and two hours late and we're all dead. Go to it.'

"Any architect or draftsman should be able, after some practice, to make road and position sketches; it takes, of course, some little time to learn all military indications, and, what is of great importance about visibility problems, arriving at positions without being seen, and occupying artillery positions defiladed from the enemy, all from observance of the contour lines on maps.

"Now as to what an architect can do for his country. First of all, his training should give him proficiency in two particular things: military topography, which is of the utmost importance in reconnaissance, and outpost work. Geological surveys are practically 1 inch to the mile. We shall always need innumerable sketches 3 inches to the mile or greater, and need them every day as we proceed or fall back. The sketches I made were 1 inch—100 yards.

"The second branch is engineering, which includes buildings, barracks, warehouses, earth and concrete works, and lines of communication. The other branch —field works—includes demolitions. This takes in field defenses, bridges, clearances, and pontoon work, all of which is relevant to our profession."

If an Eastern Architect



had been chosen to draw the plans for the California State Building it would have been unfair to those locally engaged.

It is equally unfair to specify Eastern plumbing fixtures when "Pacific" Plumbing Fixtures are of superior quality and workmanship, and sell for no higher prices.

Besides you eliminate the possibility of vexatious and costly delays.

"Pacific"

PLUMBING FIXTURES

For sale by all jobbers

Factories
Richmond
California

Main Offices and Showroom
67 New Montgomery St.
San Francisco, Cal.

Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307 309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Coté, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of Southern California Chapter

The one hundred and seventh meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club on Tuesday, May 8, 1917.

In the absence of the President, Mr. J. J. Backus, Vice-President, presided. The meeting was called to order at 7:30 p. m. The following members were present: A. L. Acker, D. C. Allison, J. J. Backus, G. E. Bergstrom, F. P. Davis, W. E. Erkes, Lyman Farwell, John P. Krempel, A. C. Martin, S. B. Marston, S. T. Norton, Robt. H. Orr, H. M. Patterson, R. S. Requa, A. F. Rosenheim, A. R. Walker, H. F. Withey.

As guests of the Chapter were present Mr. Harry Wishard, Assemblyman from Los Angeles to the recent Legislature; Mr. John Bowler, of the *Builder and Contractor*, and W. E. Prine, of the *Southwest Contractor*.

The minutes of the 105th and 106th meetings were read. Discussion followed relative to the correctness of the minutes of the 105th meeting, but by resolution were finally adopted. Likewise the minutes of the 106th meeting were approved.

For the A. I. A. Sub-Committee on Public Information, Mr. Norton reported that arrangements were being made for the establishment of three Medals of Honor each year, to be awarded for meritorious work, and that the committee were preparing a competition for a design for such medals, and were caring for the necessary expenses that would be incurred in carrying out the plan.

For the Permanent Committee on Legislation, Mr. G. E. Bergstrom read a full and complete report setting forth the history of the committee's work performed in attempting the passage of a substitute State Practice Law. Following Mr. Bergstrom's excellent report, Mr. Harry Wishard, Assemblyman from Los Angeles, who fathered the measure in the State Legislature, gave a brief talk on the work done by himself and by the Chapter's committee. On resolution made by Mr. Lyman Farwell, duly seconded by Mr. John P. Krempel, a unanimous vote of thanks was accorded Mr. Bergstrom for his very effective work.

For the Chapter's Committee on City Planning, Mr. H. F. Withey reported that the City Planning Ordinance was now resting in the hands of the Welfare Committee of the City Council, and would probably be reported out favorably.

For the Chapter's Committee on Institute Membership, Mr. A. F. Rosenheim reported that he had secured the applications of Mr. Winsor Soule, Mr. Lester H. Hibbard, Mr. A. E. Curlett, and that he further had the application of Mr. Frank Allen, which required additional endorsement.

For the Special Committee on the revision of the Chapter's Constitution and By-Laws, no report was rendered. Upon request of Mr. Rosenheim it was moved, duly seconded and carried that his resignation as Chairman of that committee be accepted. Whereupon the Chair appointed Mr. John P. Krempel as Chairman of the special committee.

Communications were briefly reviewed as follows:

From the City Clerk relative to the City Planning Commission.

From the Michigan Chapter announcing the transfer of Mr. Walter S. Keller, former member of the Southern California Chapter.

From Mr. Wm. Stanley Parker, Secretary of the American Institute of Architects, setting forth the new membership status in the Institute.

From the Engineers' and Architects' Association tendering thanks for setting aside the special evening at the Architectural Exhibit.

From State Senator S. C. Evans, acknowledging with thanks the endorsement of certain Senate bills.

From several organizations, public officials and public bodies acknowledging with thanks the resolution endorsing the integrity of the Building Ordinance Revision Commission.

From the Painters' and Paperhangers' Local, Union No. 202, advising the Chapter as to the proposed increase in demanded wage.

From the Gauger Construction Co., setting forth certain complaints relative to action of certificated architects, not members, however, of this Chapter.

From Mr. Evart Tracy, inviting the Chapter members to offer their services and the services of their draftsmen for emergency work during the duration of the war. A resolution following the reading of this communication was offered that the Secretary reply, offering the services of Chapter members. An amendment was offered that a Chapter Committee be appointed to make a survey of the professional services available. The motion as amended was unanimously adopted.

From E. C. Kemper, setting forth the facts relative to the new standard form of Constitution and By-Laws. This communication was referred to the Chairman of the Chapter's Committee.

From E. C. Kemper, Executive Secretary A. I. A., in the interest of closer co-operation between Chapters, requesting an exchange of ideas in the matter of State Licensing Laws, requesting receipt of Chapters in triplicate, and announcing the Kansas City Planning Conference on May 7th, 8th, and 9th.

Under the head of new business a request was made by the Institute Membership Committee for additional copies of Institute Constitution and By-Laws and Canons of Ethics, which should be attached to applications distributed in the securing of new members.

A vote of thanks was proposed by Mr. Lyman Farwell to Mr. A. F. Rosenheim for his activities in the Chapter's welfare. Such resolution was unanimously adopted.

Discussion followed relative to adjournment until the September meeting, and it was the sense of the meeting that one additional meeting be held in June previous to the summer adjournment.

The meeting adjourned at 11:00 p. m.

A. R. Walker, Secretary.

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Minutes of Washington State Chapter

The regular monthly meeting was held at Woman's Exchange, 209 Union Street, April 4, 1917, at 6 p. m.

The following members were present: Messrs. Bebb, Willatzen, Baeder, Harvey, Schack, Loveless, Thomas, Alden, Stephens, Willcox and Coté.

President Bebb was in the chair.

The President opened the meeting by reading a letter from Mr. Evarts Tracy, chairman of the Institute Committee on National Preparedness, concerning President Moran's letter to the President of the United States offering the services of the Institute members for special work in the army in case of emergency. This lead to a motion by Mr. Thomas that the Secretary send a copy of Mr. Tracy's letter to the members of the Chapter, with request to take it up with the draftsmen in their offices and ask for an answer from those willing to volunteer their services. Motion carried.

COMMITTEE REPORTS

Mr. Baeder, chairman of the Legislative Committee, submitted a detailed report of expenses incurred in connection with the Registration Bill. Remarks were made by Mr. Bebb on the same subject, following which Mr. Thomas moved that a committee of three be appointed by the chair to draw up a suitable resolution setting forth the Chapter's appreciation of Senator Ray's valuable services in connection with the bill, notwithstanding that it had failed of passage in the House. Motion carried. The chair appointed as the committee: Mr. Thomas, chairman; Messrs. Alden and Baeder.

Mr. Alden, chairman of the Committee on Civic Design, recommended that Mr. Willcox's paper on "Municipal Developments of the City of Seattle," which was read at the last meeting, be published in the *Municipal League News*. The Chapter voted to carry out this recommendation. Mr. Alden also reported on some communication with the National Committee on Town Planning concerning a traveling exhibit which he thought may possibly be exhibited in Seattle. By a vote of the Chapter, Mr. Alden was requested to find out the cost of holding such an exhibit and report at the next meeting.

Mr. Stephen, chairman of the Committee on Building Ordinances, read a copy of a letter from the Board of Appeals to the Mayor of Seattle, concerning the recommendation from the Board for a change in the present method of securing building permits, and advised that a communication to that effect from the Chapter be sent to the City Council. Mr. Willcox moved that the Secretary prepare such a resolution and forward same to the City Council. Motion carried.

CONFERENCE COMMITTEE

Mr. Willcox moved to authorize this committee, composed of Mr. Stephen, chairman, and Messrs. Loveless and Coté, to make final arrangement with the committee from the Master Builders for the second annual banquet to be held by members of the Chapter and the Master Builders' organization on May 4th. Motion carried.

CONSTITUTION AND BY-LAWS

Mr. Willcox moved to have the records of the Chapter bound, whereupon Mr. Alden moved an amendment to have this done only when funds were available for the purpose. The amendment was put to a vote and lost. Then the original motion was voted upon favorably.

There being no further business, the members present proceeded with a discussion along the lines suggested in the notice of the meeting, "The Architect's Standing and Place with Relation to the Industrial and Artistic Development of the Community." This brought out many interesting suggestions on the subject, and fully an hour was thus interestingly spent.

In concluding the meeting, Mr. Willcox moved that the chairman of the Public Information Committee prepare an outline of some scheme to be followed in conducting the public information bureau for the purpose of instructing the public in methods pertaining to building matters, and submit such a scheme to the next regular meeting of the Chapter. Motion carried.

Meeting adjourned at 10 p. m.

JOSEPH S. COTÉ,
Secretary.

Minutes of San Francisco Chapter

No meeting held during May.

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ITALIAN PEBBLE MOSAIC

(Continued from page 290)

welcome influence at the present moment when the cement walk is commendable for its serviceability, but is threatful because of its lack of beauty. Garden designers, compelled by force of necessity to construct their walks of cement, have been trying various expedients in surface finish to give such walks a character that shall bask rather than scintillate in sunshine. As yet, they have met with doubtful success. Cement walks permeated with burnt-sienna coloring have a softened tone, but present an artificial aspect, and the color soon fades. Walks composed of gravel concrete resemble somewhat a natural gravel walk, but the bed must be scrubbed out to expose the gravel ingredients, which process renders the jointing lines ragged; and the idea intrudes itself that the informal material and formal marking are an incongruous combination. A surface coating of pebbles, spread over a cement walk while it is still moist and pressed down into the cement so as to become partially embedded, obviates lining and gives a walk of good color, but results in a very rough, uneven surface to walk upon. The Italian pebble pavement, laid evenly on a cement bed, seems a logical solution of the problem. It permits retention of jointing lines, at the same time giving the vacuous cement surfaces an expression of texture, introducing elements of color to tone down their cold brilliancy without destroying all sense of luminosity.

The Italian pebble mosaic is excellently achieved, practical and yet decorative, harmonious and yet individualistic. The limitations of the pebble material prevent the execution of that sort of pictorial design to which many object as being too fine for underfoot decoration; at the same time, sufficient variance may be obtained in the color and size of pebbles to permit unique and in a sense elegant design, expressing that beauty in humble material which it is the privilege of the artist to make patent. In courtyard or patio types of gardens, the designer may be permitted to indulge in fanciful and sportive patterns which will be a source of entertainment to those loitering there; but in gardens already abounding in interest, the pavement patterns should be kept restrained and subdued. The design should never be bristling in character or startling in color, such as to focus the attention on the walk to the elimination of the beauties of the garden environment. If, however, the garden paving is put together with taste and discrimination, it may relieve dreary, anonymous walk surfaces, subtlely interpreting the lines of Dante: " 'Twere well for thee, to alleviate the way, to look upon the bed beneath thy feet."

California State Civil Service Examination Architectural Draftsman

JUNE 2, 1917.

The California State Civil Service Commission announces an examination for architectural draftsman, to be held in Sacramento, San Francisco and Los Angeles, June 2, 1917, to provide a register of eligibles from which to fill positions in the State service. The salary range is from $1,200 to $1,800 per annum.

The examination is open to all American citizens residing in California who are between the ages of 18 and 60 on the date of the examination and who either have had two years' experience as an architectural draftsman, or have completed a course in architecture in a college or university of approved standing and have had one year's experience as an architectural draftsman.

The subjects for the examination will be as follows:

		Relative Weight
1.	**MATHEMATICS** ..... This will involve a knowledge of arithmetic, plane geometry and trigonometry, and will call for the solution of simple problems in these subjects.	10
2.	**DRAFTING** ..... This will be marked from samples of the candidate's work, to be handed to the examiner at the time of the examination, accompanied by a sworn affidavit that all of the work was done by the candidate.	15
3.	**PRACTICAL TEST** ..... This will consist of the working of a problem involving the plan, design and working details of a building.	35
4.	**EXPERIENCE AND FITNESS** ..... Those candidates who secure at least 70% in both subjects Two and Three will be given an oral interview by a special board of examiners designated for the purpose by the Civil Service Commission, at which time they will be rated upon their experience and fitness for the position.	40
	Total	100

Candidates are cautioned to be very explicit in their statements of experience regarding the nature of their duties, the time employed and the location of the work on which they were engaged.

Candidates must secure a rating of at least 70 per cent in subject Four and a general average rating of at least 70 per cent in order to pass the examination.

The examination will be held in two sessions, as follows:

Session One, 9 a. m. to 11 a. m., mathematics.

Session Two, 12 m. to 5 p. m., practical test.

For the practical test, candidates must provide themselves with drawing instruments, triangles, square, black drawing ink, architect's scale, small drawing board and thumb tacks, pens and pencils. The commission will provide drawing paper. No aids will be allowed during the examination except slide rules for checking purposes.

Persons desiring to enter this examination should apply at once to the State Civil Service Commission, Forum Building, Sacramento, for application form No. 2, stating the name of the examination for which they are applying. Completed applications must be filed with the commission on or before May 26, 1917.

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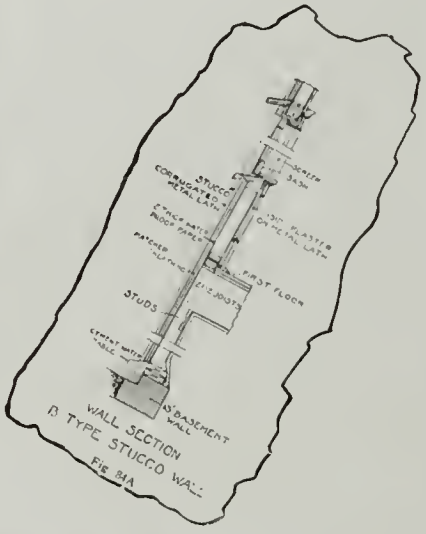

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THIS stable was roofed with "TARGET-AND-ARROW" Roofing Tin in December, 1905. The tin was painted with slate color. Harmony of color was not in general practice among the majority of the builders several years ago where tin was used for roofing. In recent years many architects, knowing the value of "TARGET-AND-ARROW" Tin as a roofing material, have been giving some attention to artistic possibilities of tin roofing.

Architects will find useful information as to harmony and color suggestion by consulting Sheet No. 4, Series No. 18 of SERVICE SHEETS, published by the Architectural Service Corporation. Portfolios of leading manufacturers' technical material containing these sheets may be purchased by consulting The Architect Press. Prices and particulars on request.

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Vol. XIII. No. 6

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HARRIS ALLEN
EDITOR

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

WEST FACADE

GEORGE W KELHAM, ARCHITECT

The Public Library of the City and County of San Francisco

THE ARCHITECT

VOL. XIII SAN FRANCISCO, JUNE, 1917 NO. 6

MURAL PAINTING by F V DU MOND, IN REFERENCE ROOM, SAN FRANCISCO PUBLIC LIBRARY Photo by Cardinell-Vincent Co , S F.

The San Francisco Public Library

By HARRIS ALLEN

THERE are two reasons for the illustration and description of a newly erected building, especially a public building or one that is more or less monumental in character. From the standpoint of architectural design, an unprejudiced criticism of its strength or weakness of composition, an appreciation of special points of esthetic merit, are in order. For the purpose of record, and for comparative reference in future work, statistics of material, capacity, construction and cost are of value.

The architectural excellence of the new San Francisco Public Library is a source of satisfaction to the city and to the profession. The general composition is clearly set forth in the various illustrations, but there are certain points to which it is worth calling special attention.

As the library faces the City Hall on the Civic Center plaza, there ensued the problem of developing a treatment which should be harmonious in scale and line with a building having double the frontage. This did not necessarily imply a literal adoption of style, and in fact the design of the library, conceived in the best feeling of the Italian Renaissance, shows the radical difference in attitude which probably exists between the architects of the two buildings. But it involved the use of an applied order set upon a high base, with the main limiting lines at approximately the same level as the neighboring buildings.

A colonnade is the noblest form of architecture, but a colonnade set on a high base or wall pierced full of openings loses much of its dignity. Mr. Kelham has avoided this danger and yet preserved the features of the design harmonious to the Civic Center treatment already decided, and consistent with the style he has adopted, which is refined but not anemic, classic but not archaic. It is interesting to analyze the varied and legitimate means by which this result has been accomplished.

MURAL PAINTING by F V DU MOND, IN REFERENCE ROOM, SAN FRANCISCO PUBLIC LIBRARY Photo by Cardinell-Vincent Co., S F.

He has so grouped and proportioned the openings in the basement story as to give the appearance of a very solid base for columns and pilasters. Yet the rooms are sufficiently lighted, owing to their happy disposition. He has so emphasized the horizontal lines of the base, by rustication, sub-bases, and string courses, as to lessen materially its apparent height.

He has grouped his columns in twos, thereby emphasizing their height, and also giving a vigor and strength to the composition, which is balanced by the broad, flat spaces of the two end pavilions. This strength of treatment is carried on by the fine, big, simple arches.

And, finally, he has imposed an attic story that justifies the sturdiness of coupled columns, that accents the divisions of the design by its carved panels and small openings, and that is crowned by an ornamented cresting, which, though restrained, is sufficiently elaborate for a public building of this character.

It is to be noted that the monumental feeling of the library will be increased by the statuary, for which pedestals have been provided, in the shallow loggia on the main facade, and on the broad entrance terrace.

Architectural ornament has been sparingly used and is extremely effective. The workmanship of details, the modeling of capitals, balusters, panels and cornice, are all excellent.

As far as its exterior is concerned, then, it may be granted that the library will prove a satisfying member of the Civic Center group. It is always interesting to see what relation the interior of a building bears to its envelope. Too often they do not belong to the same family. And even when a certain or uncertain degree of consanguinity is admitted, they are quite likely to be as far removed in spirit as proverbial rich and poor relations.

Stair Hall, Looking Toward Delivery Room — San Francisco Public Library

GEORGE W KELHAM, Architect

Practical considerations must, of course, be taken into account; and there will probably be some people who will criticise this building under the sincere delusion that a stack, a counter and a table are the only essentials of a library. These people, as they pursue their investigations, will find that no practical essentials have been omitted, but that the sense of the beautiful has been considered quite as necessary for the interior as for the exterior of this building.

The public approaches to the architectural and business center, the delivery room, should please the most captions with the harmony and dignity of their style, with their adequacy to the purpose. The delivery room is square, with a very

simple Palladian motive, but of such noble proportions and with such a mellow glow of light and color, as to be very impressive, and in its way, and for its uses, a masterpiece.

The detail of the interior is restrained in color and refined in form. A skilful combination of real Travertine stone, for floor, base and balustrade, with artificial Travertine for walls and columns, has been used throughout what might be called the public portion of the library; the main vestibule, stair hall and delivery room. The ceilings, whether modeled delicately in flat relief or coffered or paneled, correspond in tone to the Travertine walls, and the general effect is one of great dignity and repose, well suited to the dual character of a building maintained by a large community for the use of its individual citizens.

The large mural paintings and the ornamental ceilings in reading and reference rooms afford exactly the necessary relief from the expanse of putty-colored walls. The colors they supply are in the nature of pastelle shades, rich and varied, but harmonious. After the "newness" has worn off, these great wall decorations will well suggest the tapestries they are evidently intended to represent.

The light fixtures and bronze work are detailed with a fine sense of proportion and design, and reflect in color either the warm buff of walls or the soft brown of oak fittings.

In connection with the plan, it is evident at a glance that the location of delivery room is logical and convenient, both for present use and for future extensions. A connecting link similar to that between delivery and reading rooms will lead to a room along the east front to be used for special or memorial reading room, while the stack room will be extended to the same line, nearly doubling its capacity.

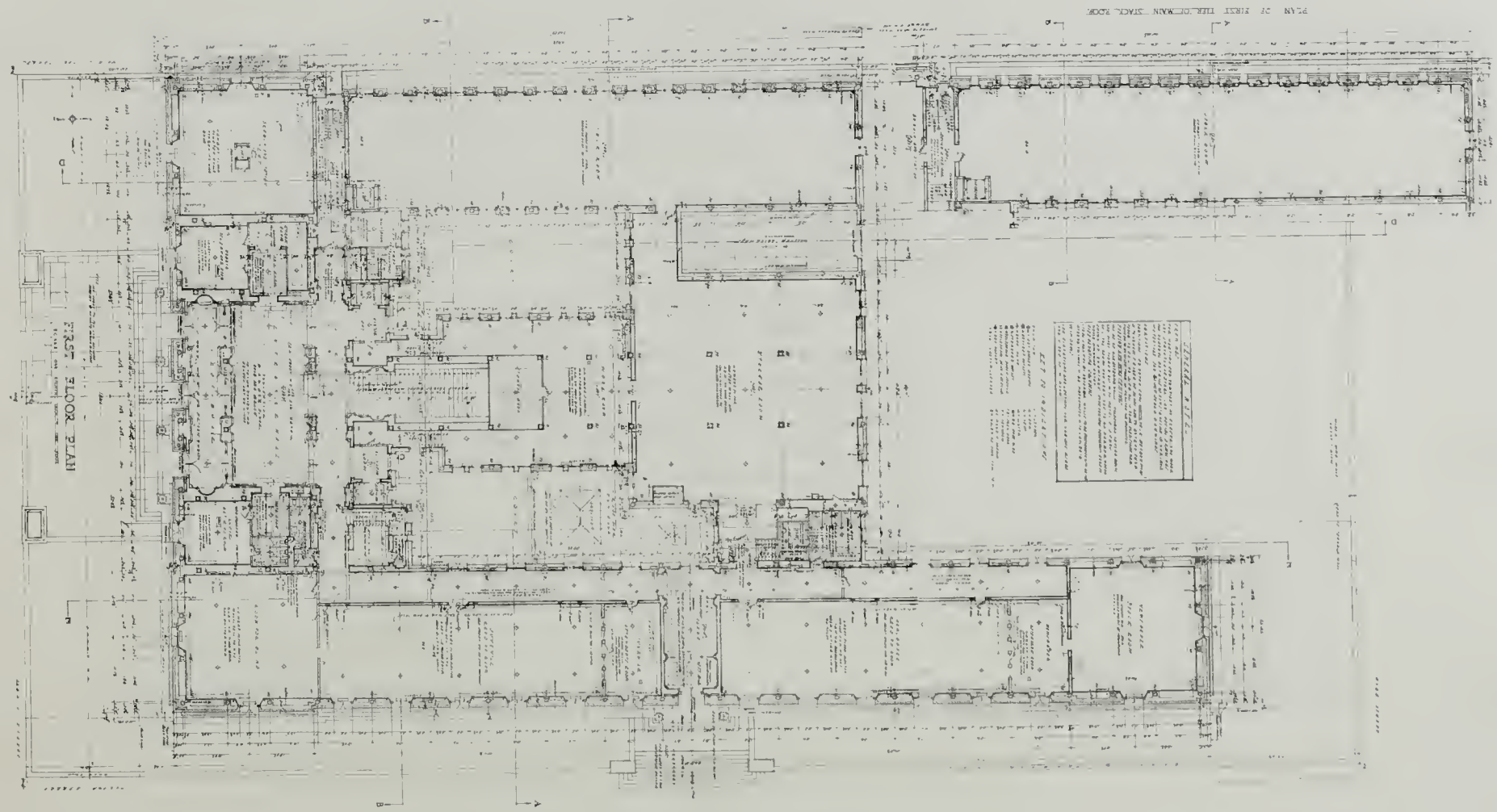
Colonade Stair Hall

San Francisco Public Library

GEORGE W KELHAM, Architect

The delivery desk before the stack room controls the return of all circulating books, both from stacks and from the cases in the main reading room. These latter are sent by book conveyor, under the floor, to distributing room, from which attendants return them to the wall cases in the general reading room. The books as selected from these cases are checked out by attendants in charge of desk at the door. This system has worked out to the entire satisfaction of the public and the library staff. The general catalogue of all circulating books is filed in cases at one side of the delivery room.

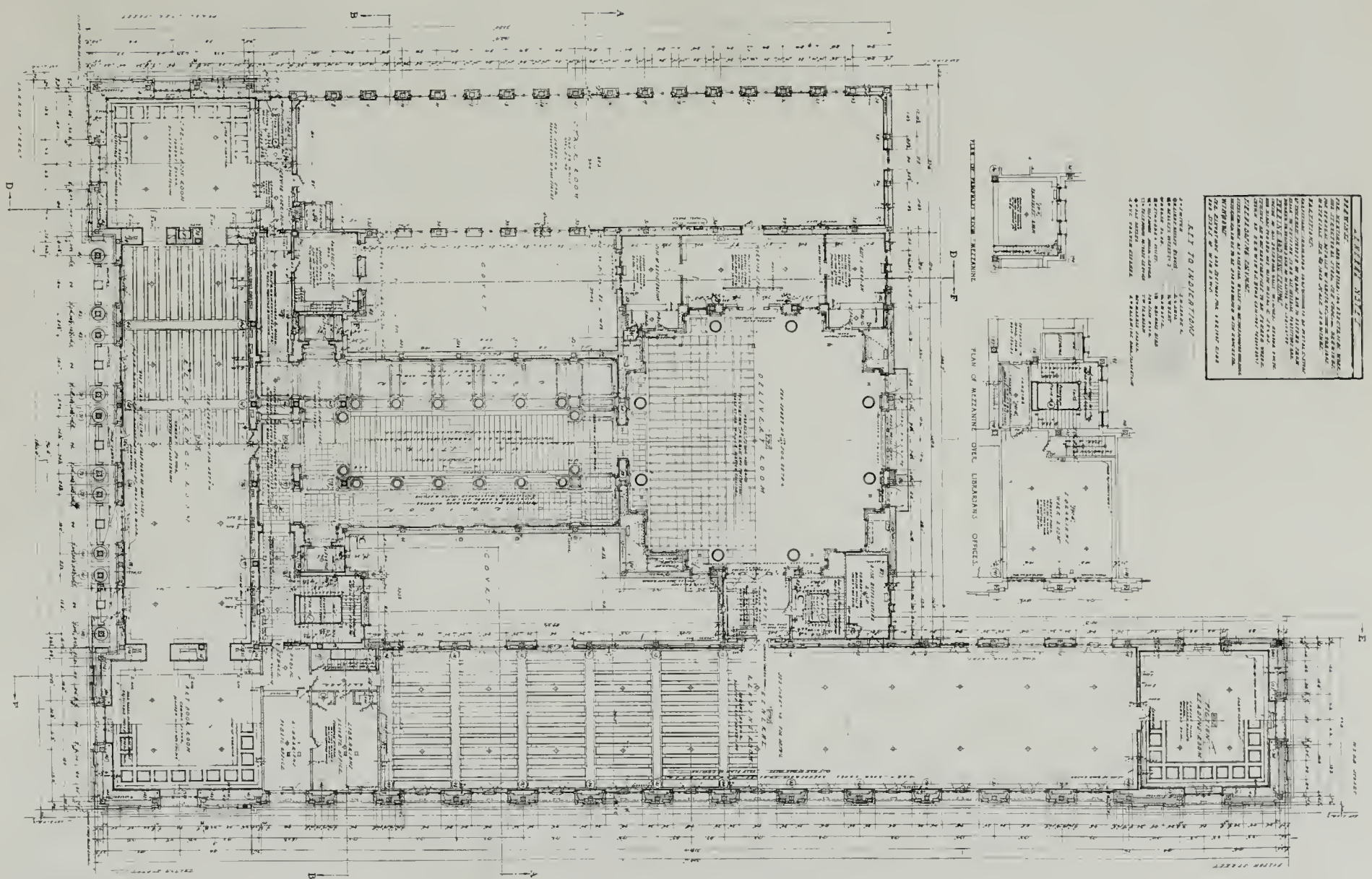
The use of intercommunicating telephone system has much simplified the attendant service. Another innovation is the placing of cataloguing rooms directly over stacks.



FIRST FLOOR PLAN

SAN FRANCISCO PUBLIC LIBRARY

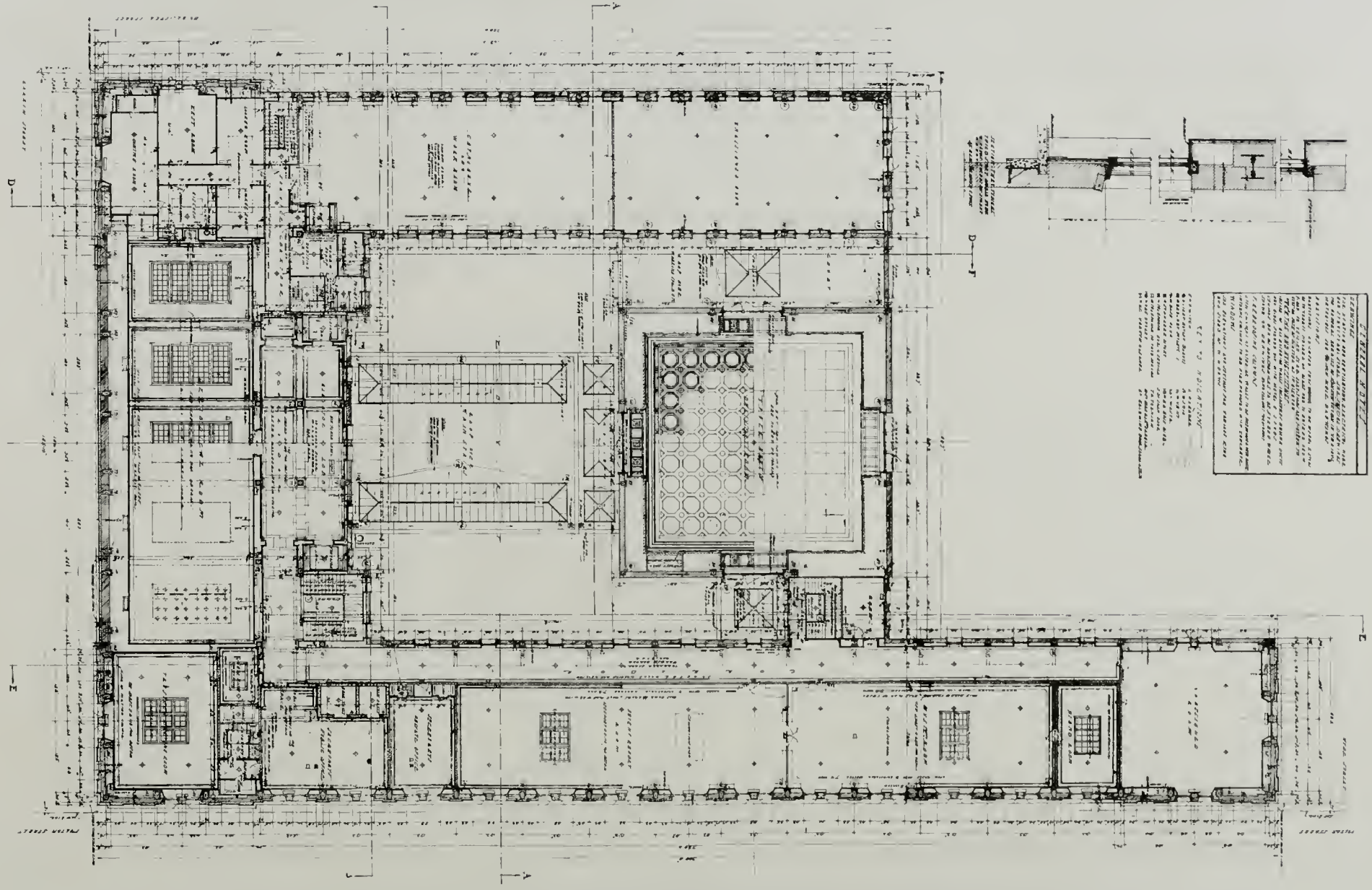
GEORGE W. KELHAM. ARCHITECT



SECOND FLOOR PLAN

SAN FRANCISCO PUBLIC LIBRARY

GEORGE W KELHAM, ARCHITECT



THIRD FLOOR PLAN

SAN FRANCISCO PUBLIC LIBRARY

GEORGE W KELHAM ARCHITECT

THE PUBLIC LIBRARY OF THE CITY AND COUNTY OF SAN FRANCISCO
GEORGE W KELHAM ARCHITECT

SOUTHEAST FACADE SAN FRANCISCO PUBLIC LIBRARY GEORGE W KELHAM, ARCHITECT

McALLISTER STREET FACADE SAN FRANCISCO PUBLIC LIBRARY GEORGE W KELHAM Architect

DETAIL OF WEST FACADE

ENTRANCE DOOR

SAN FRANCISCO PUBLIC LIBRARY
GEORGE W KELHAM, ARCHITECT

ENTRANCE HALL

ENTRANCE HALL

SAN FRANCISCO PUBLIC LIBRARY
GEORGE W. KELHAM, ARCHITECT

ENTRANCE VESTIBULE

ENTRANCE HALL

SAN FRANCISCO PUBLIC LIBRARY
GEORGE W. KELHAM, ARCHITECT

DETAIL OF DELIVERY ROOM
LOOKING TOWARDS ENTRANCE

SAN FRANCISCO PUBLIC LIBRARY

GEORGE W KELHAM, ARCHITECT

STAIR HALL FROM DELIVERY ROOM

DELIVERY ROOM LOOKING TOWARDS DELIVERY DESK

SAN FRANCISCO PUBLIC LIBRARY
GEORGE W. KELHAM, ARCHITECT

GENERAL READING ROOM SAN FRANCISCO PUBLIC LIBRARY GEORGE W. KELHAM, ARCHITECT

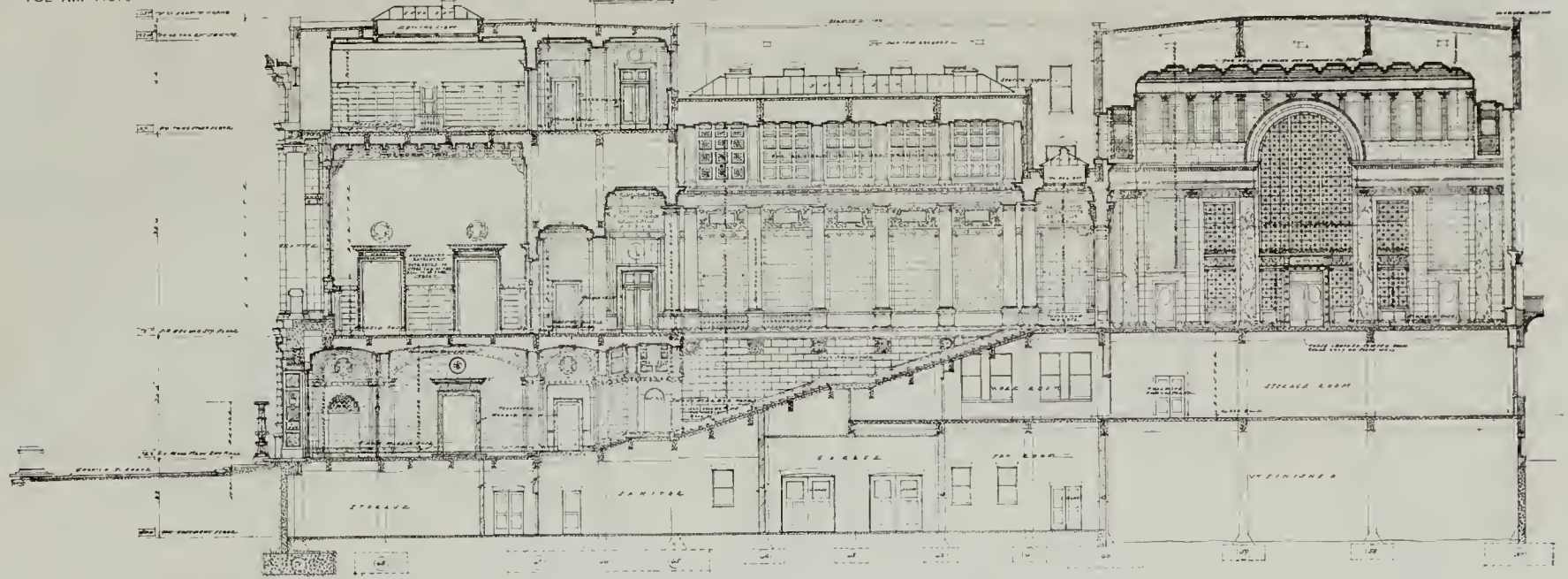
REFERENCE ROOM

LAMP STANDARD IN DELIVERY ROOM

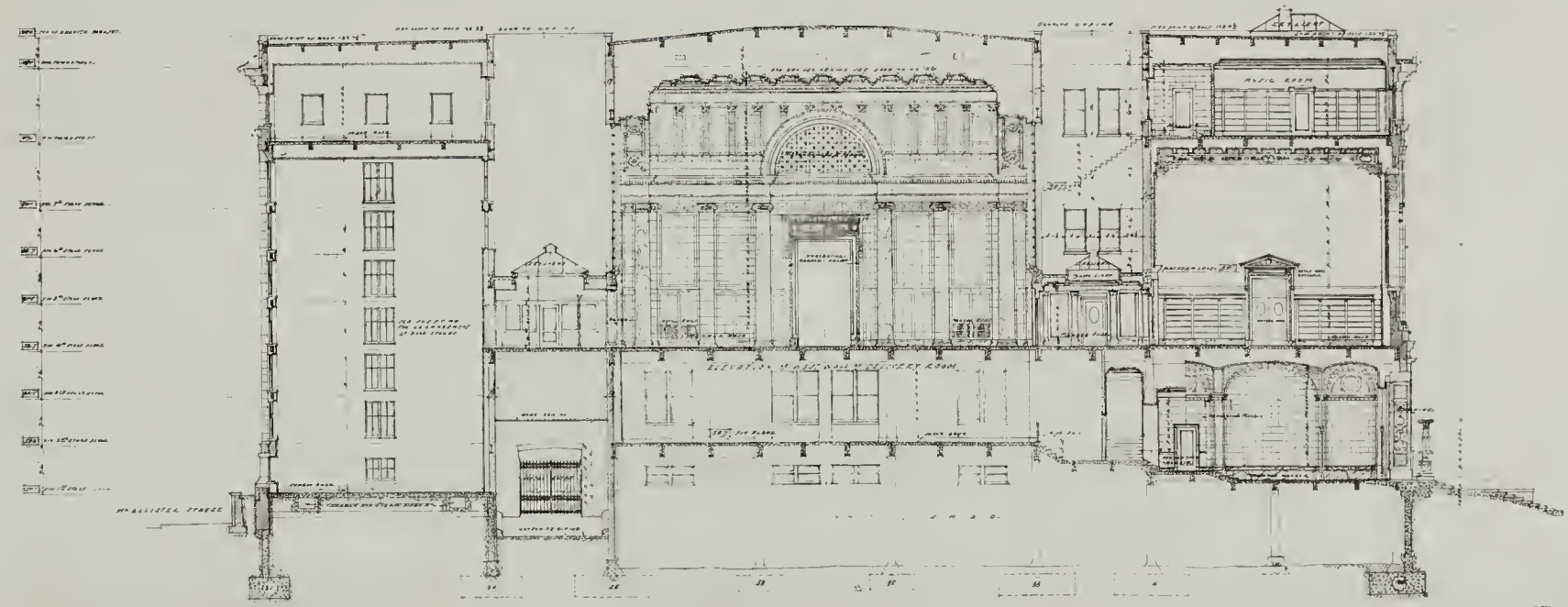
BRONZE SCREEN DELIVERY ROOM

SAN FRANCISCO PUBLIC LIBRARY
GEORGE W KELHAM, ARCHITECT

THE ARCHITECT



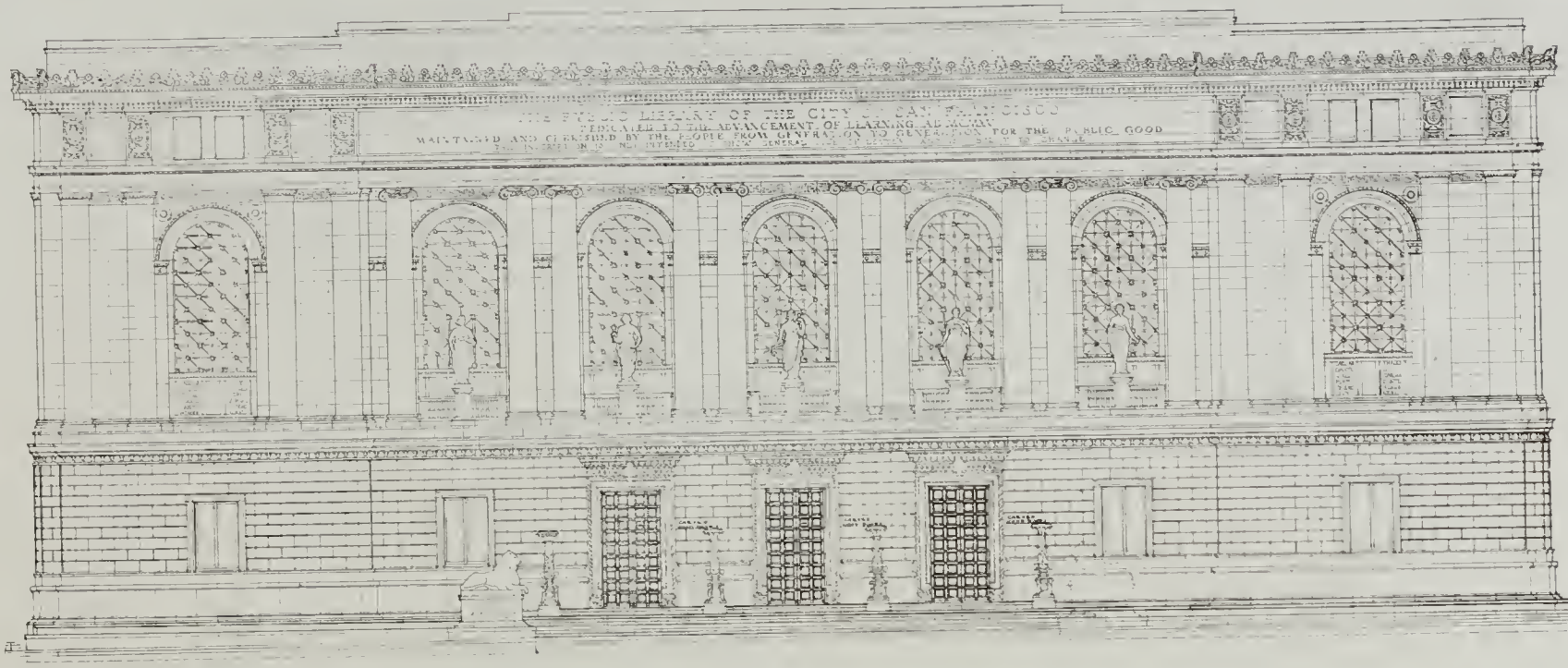
LONGITUDINAL SECTION ON AXIS LINE



TRAVERSE SECTION ON AXIS LINE

SAN FRANCISCO PUBLIC LIBRARY

GEORGE W KELHAM ARCHITECT

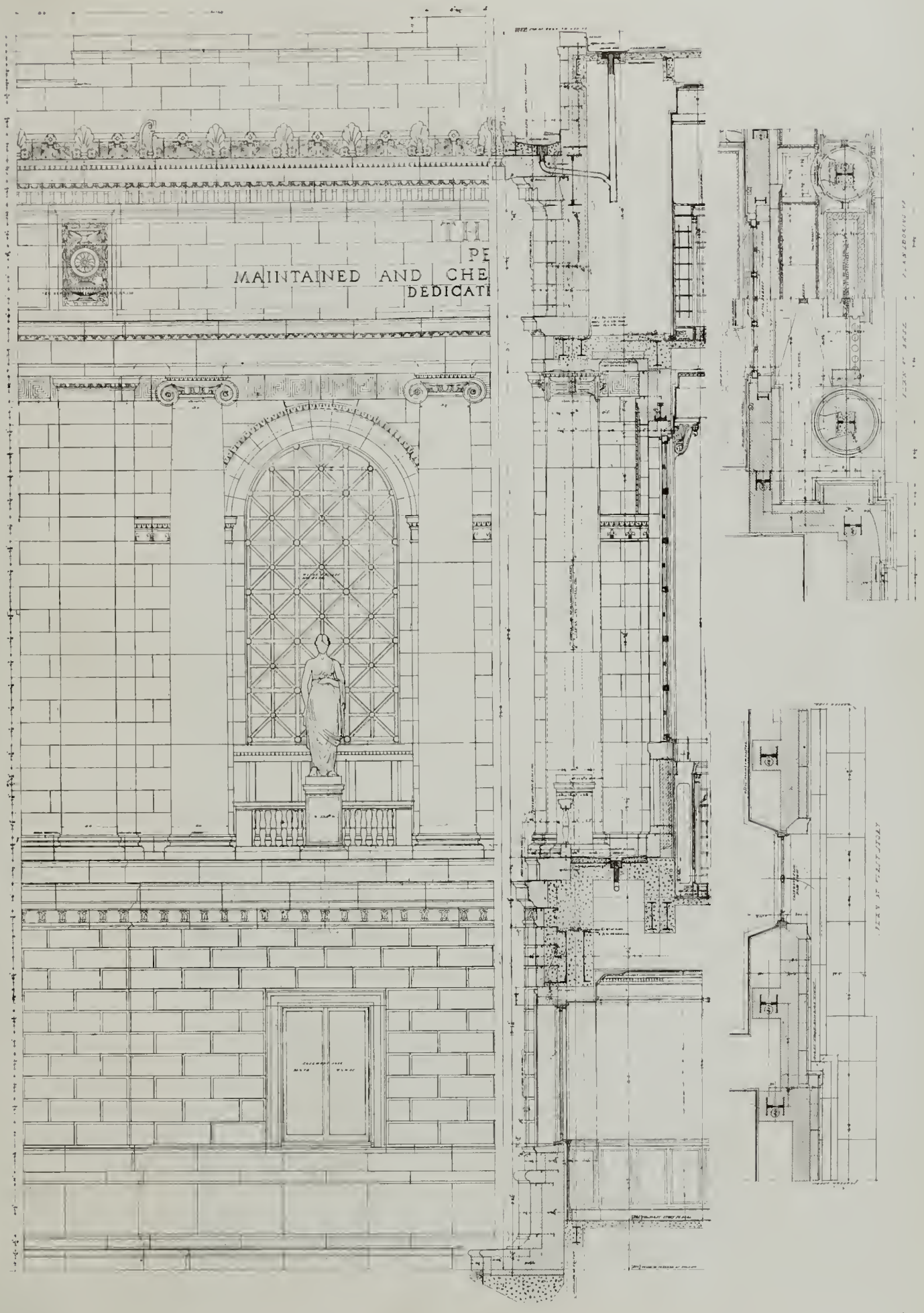


LARKIN STREET ELEVATION

FULTON STREET ELEVATION

SAN FRANCISCO PUBLIC LIBRARY

GEORGE W KELHAM, ARCHITECT

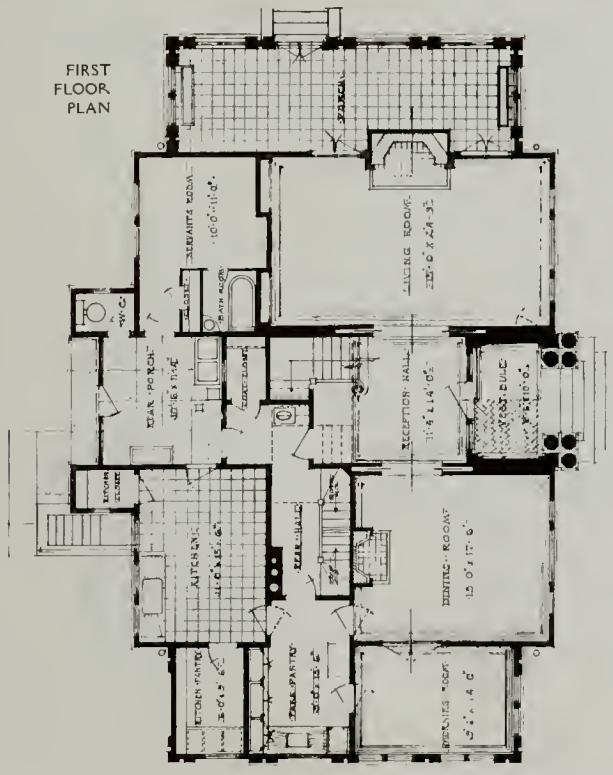


DETAIL OF CENTRAL PORTION OF LARKIN ST FACADE SAN FRANCISCO PUBLIC LIBRARY GEORGE W KELHAM, ARCHITECT

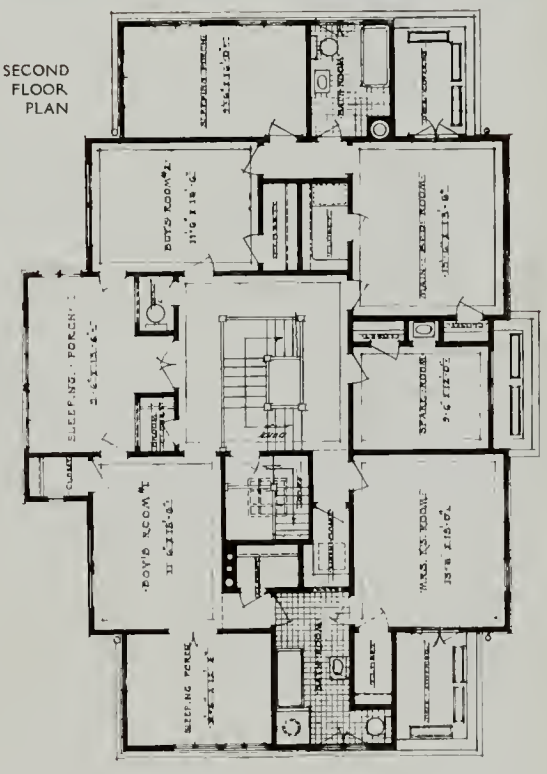
PHYSICIAN'S OFFICE, LIVING APARTMENTS AND STORE FOR MR. MANFRED BRANDENSTEIN
SYLVAIN SCHNAITTACHER, ARCHITECT

EXTERIOR VIEW

FIRST FLOOR PLAN



SECOND FLOOR PLAN



RESIDENCE OF MR. EDWARD LIVINGSTON, HILLSBOROUGH, CAL.

SYLVAIN SCHNAITTACHER, ARCHITECT

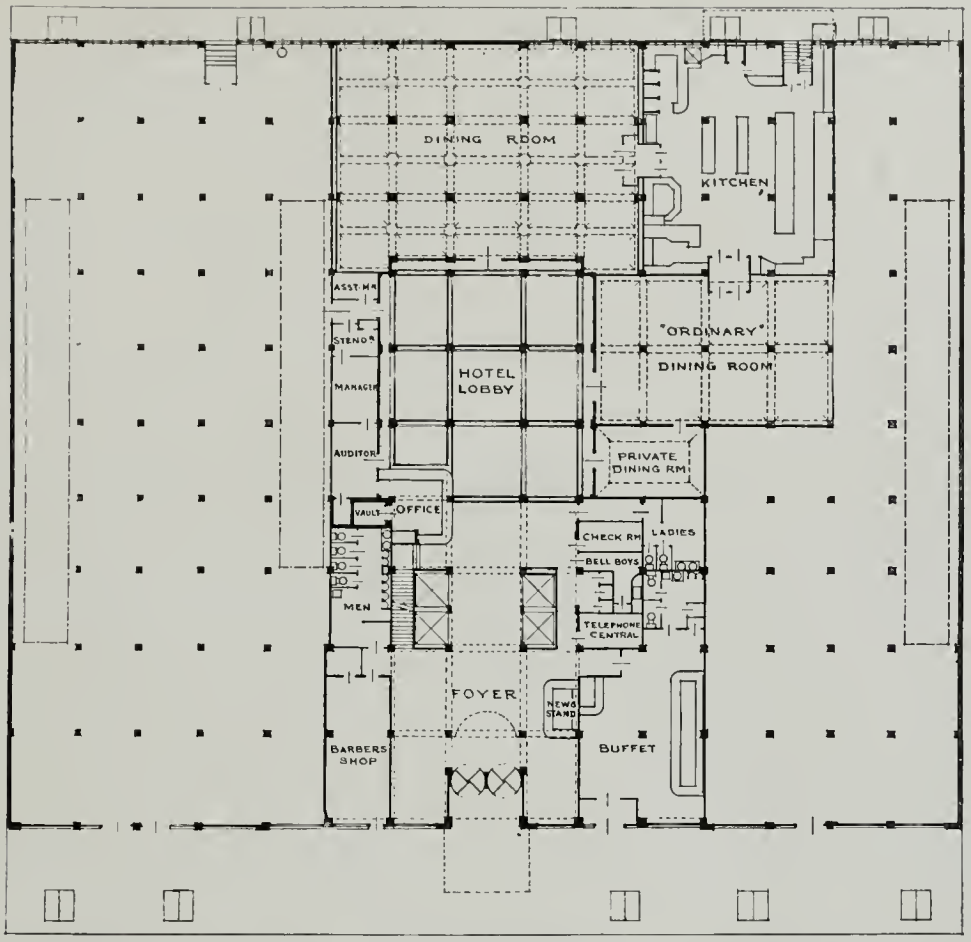
HOTEL WHITCOMB, SAN FRANCISCO
WRIGHT & RUSHFORTH, ARCHITECTS

DINING ROOM

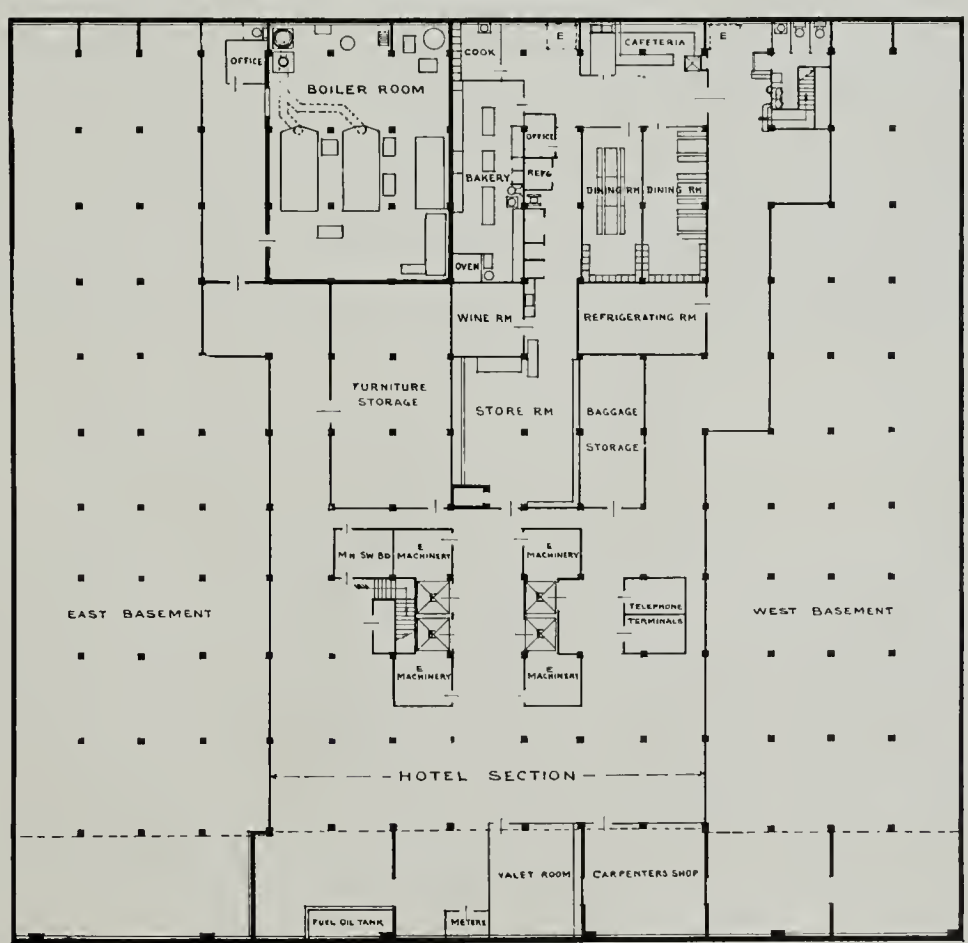
LOBBY LOOKING TOWARD DINING ROOM

HOTEL WHITCOMB, SAN FRANCISCO

WRIGHT & RUSHFORTH, ARCHITECTS



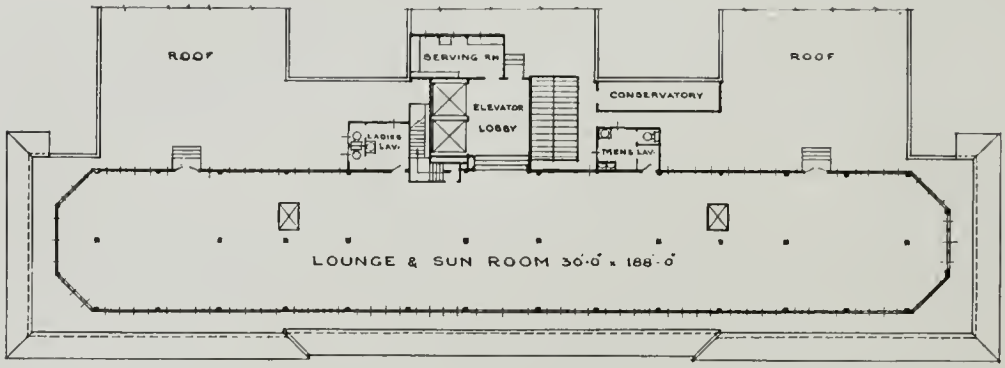
FIRST FLOOR PLAN



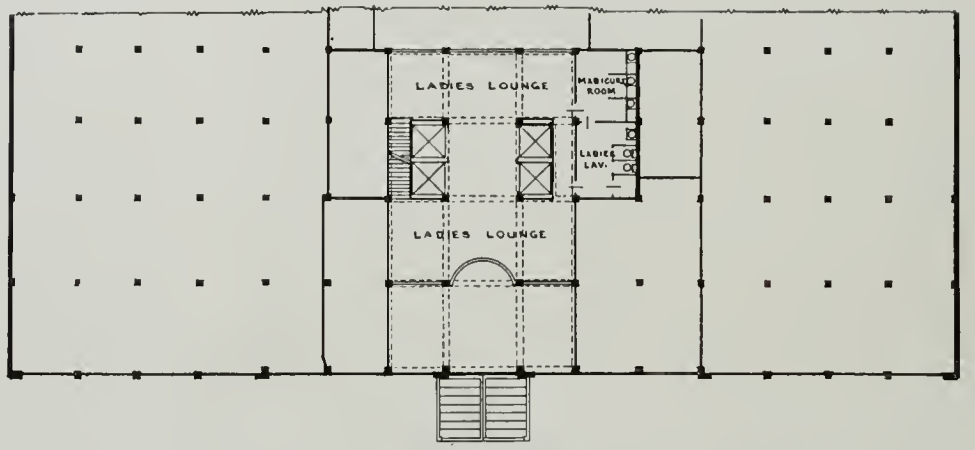
BASEMENT PLAN

HOTEL WHITCOMB, SAN FRANCISCO

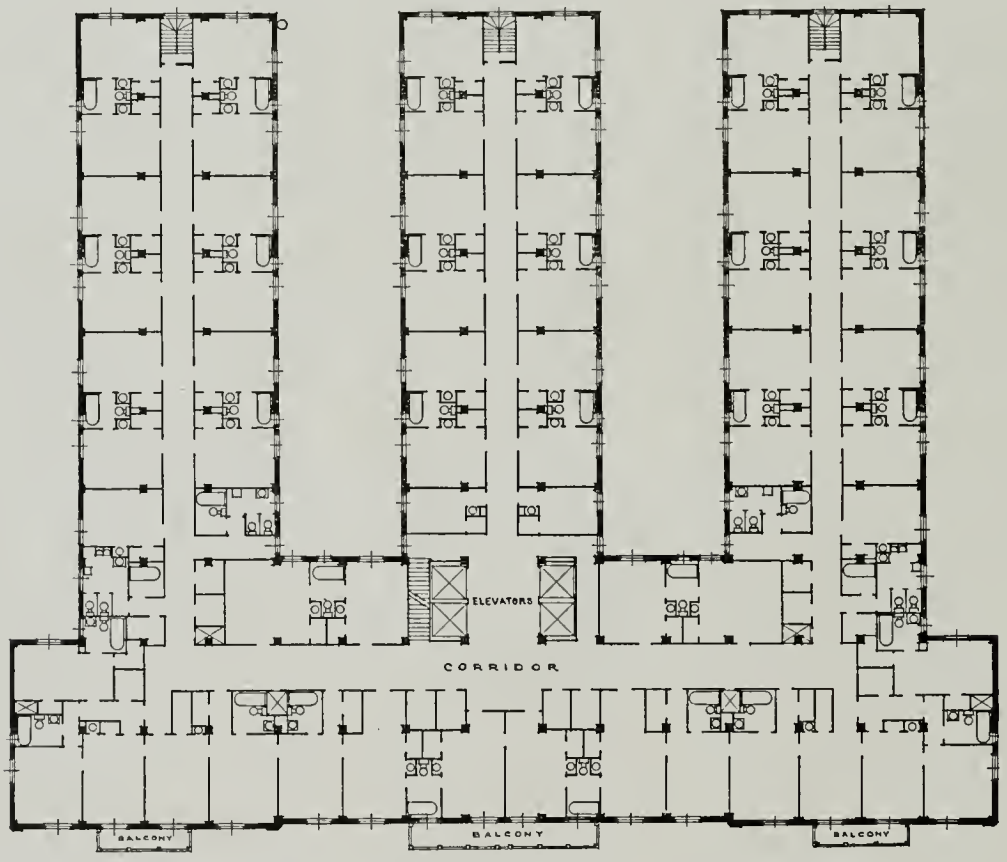
WRIGHT & RUSHFORTH
ARCHITECTS



PLAN OF LOUNGE AND SUN ROOM, EIGHTH FLOOR



PLAN OF MEZZANINE FLOOR



TYPICAL FLOOR PLAN HOTEL WHITCOMB, SAN FRANCISCO WRIGHT & RUSHFORTH, ARCHITECTS

Current Notes and Comments

HOTEL WHITCOMB---SAN FRANCISCO
AMERICA'S NEWEST HOSTELRY

THIS magnificent hotel, just completed and opened, is located on the south side of Market Street, San Francisco, between Eighth and Ninth Streets. The size of the lot is two hundred feet frontage on Market Street, with a depth of two hundred and seventy-five feet.

The main hotel building consists of a basement, seven stories, and a roof lounge one hundred and eighty-five feet long. At the rear is a large, modern garage (which is free to hotel guests); also an up-to-date laundry and automobile repair shop, etc. Plans for the structure were commenced in 1910, the building being commenced the following year, and occupying about a year in building. The structure is a fireproof one, consisting of steel columns encased in concrete and reinforced concrete walls, floors and roof. The six upper stories contain about four hundred unusually large rooms, every one of which has an outside exposure with ample sun and light. There are no "inside" rooms. The partition walls are either concrete, brick or metal, with hardwall plaster surfaces on both sides, while the entire inside finish is Jenisero hardwood, a very beautiful and highly prized inside finish.

In addition to the four hundred rooms before mentioned, there are twenty-four public bathrooms and twenty-four public lavatories for both ladies and gentlemen, all finished in white tile, and up-to-the-minute plumbing fixtures.

The original building, while being planned with exceptional care as a modern hotel, was, in addition, also temporarily constructed for the use of the city as municipal offices, until such time as a new city hall for San Francisco could be made ready.

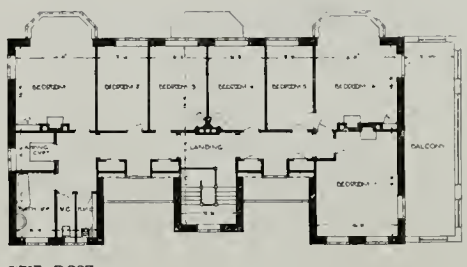
The recently completed work consisted not only of the removal of portions of the building that were originally designed to suit the city, but the completion of the partially finished scheme for the hotel, as originally planned. The cost of the portion of the building as at first erected was $700,000, and with the completed additions and improvements, the building as it stands today represents an outlay of about $1,100,000, and plus the value of the land upon which it stands, with equipment, furnishings, etc., will approach another million dollars in valuation, or an outlay of over two million dollars. No pains have been spared in making this hotel one of the best in the country. The rooms are exceptionally large, finished and electrically lighted in the most approved manner, well furnished, and supplied with every convenience and comfort. The building contains nearly two hundred and fifty tiled bathrooms with built-in bathtubs,

TYPICAL ELEVATOR LOBBY AND HALL, HOTEL WHITCOMB
WRIGHT & RUSHFORTH, ARCHITECTS

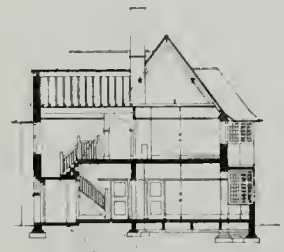
(Continued on page 396)

GARDEN FRONT

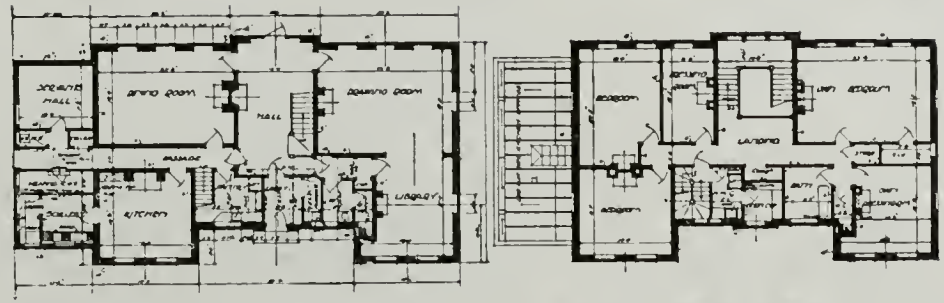
GARDEN FRONT

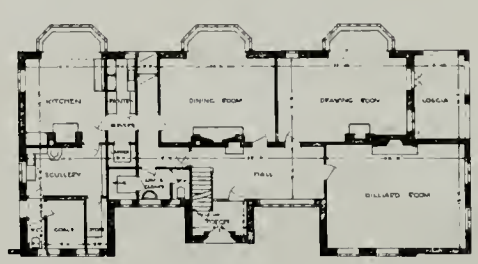


FIRST FLOOR



SECTION

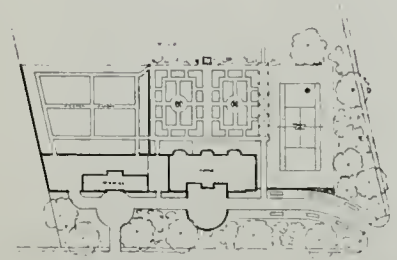




FIRST FLOOR . . GROUND FLOOR

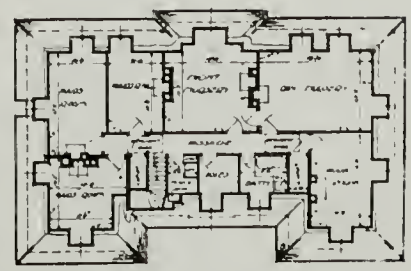
HOMEWOOD HOUSE, CUFFLEY, HERTS

ALLEN & THOMPSON ARCHITECTS



GARDEN PLAN . . SECTION

GROUND FLOOR . FIRST FOOR



SECOND FLOOR SECTION

ALDENHAM GRANGE, ALDENHAM, HERTS

WALTER CAVE ARCHITECT

ENTRANCE FRONT. ALDENHAM GRANGE, ALDENHAM, HERTS
WALTER CAVE, ARCHITECT

ENTRANCE FRONT. HOMEWOOD HOUSE, CUFFLEY, HERTS
ALLEN & THOMPSON, ARCHITECTS

"THE ARCHITECTURAL REVIEW," London.

Current Notes and Comments

(Continued from page 393)

wash bowls, and other fixtures and fittings of the most approved type, including shower-bath arrangements.

About eighty feet of the frontage on the first story on Market Street has been devoted to the hotel entrance and foyer, which is approximately seventy feet deep. Here are found four fast-running elevators with handsome cars specially arranged to afford comfortable, safe riding, and supplied with the latest modern safety devices.

Adjacent to the elevators are the public hotel offices, also private offices for the manager, auditor, assistant manager, stenographers, etc. On the west side of the hotel foyer will be found telegraphic office, news stand, telephone exchange, public phone booths, check rooms, ladies' dressing room, and other essentials necessary in a properly equipped, modern hotel.

The main hotel lobby, which is forty-four by fifty feet in size, is provided with marble and ceramic tile flooring. The solid marble columns and pilasters, nearly twenty feet high, are of Verd d'Estee, a most beautiful French marble specially imported. The wainscot of the foyer lobby is of Pavonazzo, an Italian marble, about ten feet high. The ceiling is highly ornamental in character, finished in gold. The entire foyer and lobby compare very favorably with those of any Eastern or Western hostelry.

Opening directly off the lobby is the spacious arabesque dining room, sixty-six by forty-eight feet, well lighted and ventilated, the room being wainscoted in carefully selected Jenisero hardwood.

For the purpose of insuring the comfort and quick service to guests, the kitchen (which is forty-eight by forty feet) has been placed on the first floor immediately adjoining the main dining room, and is provided with every known appliance and convenience essential to a perfect culinary service. Next to and adjoining the kitchen will also be found a well-appointed dining room, fifty by thirty-two feet, for special occasions. A third dining room, twenty-four by sixteen feet, has also been provided for smaller parties, luncheons, etc.

The basement is exceptionally well lighted and ventilated, and here will be found the servants' dining rooms, and a cafeteria for their exclusive use, vegetable rooms, ice-making plant, cold storage, bakery, wine storage, baggage rooms, storekeeper's department, furniture and general store rooms, valet rooms, etc., carpenter shop, also boiler room equipment, comprising two fifty-horsepower boilers, pumps, vacuum cleaning machinery and other modern hotel requirements.

Mention may be made of the mezzanine floor, which is set aside for ladies, and from which good views are obtained of the entrance foyer and hotel lobby.

One very attractive feature is a sterilizing and filtering plant for the entire water supply of the building, and which, although everywhere essential for the health of guests, is not always a part of the ordinary hotel equipment.

The front portion of the spacious roof has been devoted to a sun lounge and observation pavilion, one hundred and eighty-five feet long, from which unexcelled views of the city and surrounding country on all sides may be enjoyed. Two spacious elevators make it easy for the most delicate visitor to view in comfort, a vista which is unexcelled anywhere. This roof lounge feature is already the scene of frequent enjoyable social events.

The decorative electric lighting effects of the entire front and ends of the hotel (upon which between five and six thousand lamps are employed), as well as the method of illuminating the flags over the hotel at night, are a source of much favorable comment.

The Hotel Whitcomb was planned by and constructed under the personal supervision of the architects, Messrs. Wright and Rushforth, of San Francisco, assisted by Consulting Engineers W. W. Hanscom and Thomas Morrin, to whom were entrusted the arrangements for the electrical and mechanical equipment, respectively. Mr. P. J. Cole acted as superintendent of construction. The decorative work was in charge of Mr. Charles F. Ingerson, representing the Herter Looms, New York City.

THE BUILDING SITUATION

Building operations throughout the country continue with but little abatement, the first quarter of this year showing a loss of only a fraction of one per cent as compared to 1916, while 1916 displayed a great gain over 1915. Hoggson Brothers, the New York and Chicago builders, announce that they started active operations in April on five buildings for banks alone in different sections.

The impression is gaining strength that while present costs of materials entering into the construction of buildings appear to be high, the prospects are for prices to go to still higher levels. The *American Architect* points out that inasmuch as a dollar will buy only three-fourths as much of any commodity as it would three years ago, the cost of building is in practically the same ratio to former costs.

"It is possible to enumerate one reason after another in favor of the contention that present prices are low—not high," declares that paper. "If owners can be made to see that the really pertinent comparisons of costs are with the future rather than the past, building cannot fail to take on greater activity. Viewed in this light, present prices for building materials actually appear to be bargain prices."

Authorities for the most part seem agreed that the chances for building material prices to take a drop are quite remote, whether hostilities continue for some time or whether peace should come within the near future. It is argued that the after-war demand on our industrial resources will be infinitely greater than they have been. France has just recently closed a contract involving two hundred million francs, most of which sum is to be spent in America for building materials to be used in the reconstruction of important buildings in cities in the vicinity of Verdun, the Argonne and the heights of the Meuse.

The danger of a cessation of building activities does not lie so much in the impression that prices are too high as it does in an attempt to carry the economy idea to harmful lengths. Nothing could be more injurious than indiscriminate delaying of plans for building. This would create an industrial situation that would be far reaching in its evil effects.

The government is actually carrying on a campaign against the holding up of industrial activities, Howard E. Coffin, of the Advisory Commission of the Council of National Defense, declaring that "waste is bad, but an indiscriminating economy is worse. Unemployment and closed factories brought about through fitful and ill-advised campaigns for public and private economy, will prove a veritable foundation of quicksand for the serious work we have on hand. We need prosperity in war times even more than when we are at peace. Business depressions always are bad, but doubly so when we have a fight on our hands. The declaration of war can have no real evil effect on business. What bad effects are apparent are purely psychological and largely of our own foolish making. For our markets are the same in April as they were in March. We need more business, not less. There is real danger in hysteria. Indiscriminate economy would be ruinous. Now is the time to open the throttle."

Two years ago the prospective builder was urged to "Build Now" to secure the advantage of low prices and to give employment to idle labor. Today he is urged to "Build Now" so as to keep skilled labor employed, to keep the wheels of industrial activity going, and to take advantage of present prices, lest he be forced to pay even more if he delays.—*The Builder and Contractor.*

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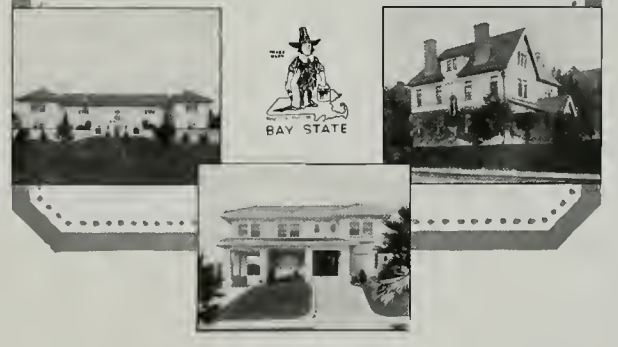

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THE ARCHITECT

VOL. XIII. SAN FRANCISCO, JUNE, 1917 NO. 6

A Garden Terrace—Below the main floor of this hillside bungalow is the loggia opening on to the terrace

Editorial.

A REQUEST for help has come from the Professional Classes War Relief Council, which must appeal very strongly to members of this profession, who know how difficult it is for an architect to provide against periods of inactivity, even in times of normal conditions and prices. Here in America, where business has been stimulated and money circulation increased by the war, it behooves us to show our sympathy with our professional brothers. When we of San Francisco remember the readiness and generosity with which relief came from all quarters at the time of our great catastrophe, we ought to respond now to the extent of our ability, whether much or little.

The following statement is issued by a committee of representative American architects:

The undersigned, American citizens who follow the profession of architecture, make this appeal to all their fellows. Will you, as one of us, give what you can?

Give as much as you can; but remember that the great thing is to give *something*, much or little, that by our unanimous response we may plainly show real sympathy with our professional brethren across the sea in their distress.

Let us help pay a bit on account of our debt to England for the awful burden she bears in this war, for what she has given us of race, of ideals, of civilization.

Let us help to prevent the submergence of a class that is a priceless element in our race.

And when you have given, will you constitute yourself a committee of one to ask your friends to give? For this purpose we will send you copies of the appeal upon request.

We have most thoroughly investigated this particular relief and it is absolutely good. That we vouch for.

The lawyers, engineers and other professional bodies of this country, are organized to help; the architects must not lag behind.

He gives twice who gives quickly.

Cass Gilbert, Chairman; C. Grant LaFarge, Treasurer; John Lawrence Mauran, S. B. P. Trowbridge, Lloyd Warren, Wm. Adams Delano, Chester H. Aldrich, William A. Boring, R. Clipston Sturgis, Charles A. Coolidge, William Mitchell Kendall, Frank Miles Day, Burt L. Fenner, Donn Barber, Charles A. Favrot, John Russell Pope, Charles A. Platt, Glenn Brown, John Galen Howard, J. B. N. Wyatt, Thomas G. Holyoke, John M. Donaldson, Ellis Lawrence, Abram Garfield, Bertram Grosvenor Goodhue.

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice President, Daniel R. Huntington, Seattle. Second Vice President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J C. Cote, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St Louis, Mo; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash. Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal; Burt L. Fenner, New York City; Thomas R Kimball, Omaha, Neb.

Minutes of Washington State Chapter

The regular monthly meeting of the Washington State Chapter of the American Institute of Architects was held at the Woman's Exchange 209 Union Street, May 2, 1917, at 6 p. m.

The following members were present: Messrs. Bebb, Baeder, Blackwell, Willatzen, Alden, Schack, Loveless, Richardson, Coté. President Bebb in the chair.

MINUTES

The minutes of the last meeting were read and approved.

COMMITTEE REPORTS

Competition—Mr. Bebb, chairman, reported regarding a competition recently called for a model brick house in California.

Civic Design—Mr. Alden, chairman, reported that the cost of holding the Traveling Exhibit on Town Planning, in accordance with some correspondence which he had with the National Committee on Town Planning, would be one hundred dollars, and suggested that a good time to hold such an exhibit would be the early part of next winter, and also suggested that in this exhibit be included the drawings and photographs of the group plan for the State Capitol at Olympia, Washington, as prepared by Wilder and White, architects.

Recommended that the Chapter write a letter to the Metropolitan Building Company, of Seattle, expressing the Chapter's appreciation of the fine design of the oil station which the company had recently erected in front of the Metropolitan Theater.

Reported that a cut required in connection with the publication in the *Municipal League News* of Mr. Willcox's paper on "Municipal Development of the City of Seattle," read at the March meeting of the Chapter, would cost $3.50.

Following this report, the Chapter voted to write Messrs. Wilder and White regarding illustrative material of the Capitol group plan; to write a letter to the Metropolitan Building Company; and to instruct the Committee on Civic Design to work out a tentative plan regarding the holding of the Traveling Exhibit on Town Planning, and to report at the next Chapter meeting. All motions carried.

Conference Committee—In the absence of Mr. Stephen, chairman, Mr. Coté reported that final arrangements had been made with the joint committee of the Master Builders' Association concerning the second annual banquet to be held on May 4th between the members of the Chapter and members of the Master Builders' Association of Seattle.

Legislative—Mr. Alden read a copy of the resolution prepared to be sent to Senator Wray, in connection with the registration bill at the last Legislature. The form of resolution was adopted.

Correspondence—Letters received during the month were read and disposed of.

The next order of business was the reading of the proposed standard form of Chapter Constitution and By-Laws, recently received from Mr. Frederick W. Perkins, chairman of the Committee on Chapters, A. I. A. After the reading of the Constitution, a motion was made by Mr. Baeder to approve the same as presented. Motion carried.

By-Laws—It was moved to recommend that the title, Board of Directors, be uniformly used throughout, instead of referring to Executive Committee, Council, etc. Moved by Mr. Willcox that the third paragraph of Article III, Section 5, be stricken out. Carried. Moved by Mr. Blackwell that the third paragraph of Article IV, Section 4, have the words "two thirds vote" changed to "majority vote." Carried. And finally it was moved by Mr. Alden that the Chapter wished to approve the general form of the By-Laws, excepting a certain number of details which did not appear to be necessary in the standard document. Motion carried. It was then moved by Mr. Willatzen that the standing committee of the Chapter on Constitution and By-Laws forward these views to Mr. Perkins, and to the Octagon. Motion carried.

Meeting adjourned.

J. S. COTÉ, Secretary.

Minutes of San Francisco Chapter

Minutes not received in time for this issue.

Minutes of Southern California Chapter

Minutes not received in time for this issue.

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TABLE OF PURLIN SPACING FOR ROOFING

COURSE AT EAVES · Length of Sheet	A	B	C
4'-0"	6"	19½"	3"
5'-0"	6"	25½"	3"
6'-0"	6"	31½"	3"
7'-0"	6"	25"	3"
8'-0"	6"	29"	3"
9'-0"	6"	33"	3"
10'-0"	6"	27¼"	3"
INTERMEDIATE COURSE			
4'-0"	3"	21"	3"
5'-0"	3"	27"	3"
6'-0"	3"	33"	3"
7'-0"	3"	26"	3"
8'-0"	3"	30"	3"
9'-0"	3"	34"	3"
10'-0"	3"	28½"	3"
COURSE AT RIDGE			
4'-0"	3"	19½"	6"
5'-0"	3"	25½"	6"
6'-0"	3"	31½"	6"
7'-0"	3"	25"	6"
8'-0"	3"	29"	6"
9'-0"	3"	33"	6"
10'-0"	3"	27¼"	6"

All sheets are 27½" wide, made with 11 corrugations.

ASBESTOS CORRUGATED ROOFING BEING APPLIED

When figuring Purlin spacing for Roofs always figure to centers of Purlins for either wood or steel

DIAGRAM PURLIN SPACING FOR ROOFING

End of sheet towards the eaves.

End of sheet toward Ridge

6" lap

Aluminum Wire fastener.

TYPICAL PURLIN SECTION

Cup shaped lead washer

Corrugated Asbestos

3" galv. nail

SECTION WOOD PURLIN

Roofing fastened at centers of Purlin with 3" galv. nail

The holes for Wire Fasteners must always be drilled thru high parts of corrugations

6" winged Asbestos Ridge Roll in 4'-0" lengths laid with 3" end laps.

Aluminum Wire Fastener

1 bolt at joints, and 1 bolt between joints

Lead Counter-Flashing

Gusset Plate

Copper Flashing

SECTION THRU RIDGE
Showing the application of PURLINS, ROOFING and RIDGE ROLL
SCALE 3"=1'-0"

SECTION THRU PURLIN
Showing independent Wire Fastener used for ROOFING ONLY. They are spaced along edge of sheets and one in the middle at top and bottom.
SCALE 3"=1'-0"

Metal Flashing

Lead washer

Aluminum fastener

Metal Flashing

Corrugated Asbestos

Steel Curb

Sash

Corrugated Asbestos Roofing

Aluminum wire fastener

SECTION "LEAN-TO" ROOF
Showing method of flashing against a brick wall

SECTION TOP SAWTOOTH
Showing method of flashing
SCALE 3"-1'-0"

Note method of making this type of gutter tight by running Metal up under the Roofing and under the sill and properly flashing the same.

Metal sash

Purlin

Flashing

Corrugated Asbestos Roofing

Copper Gutter

SCALE 3"=1'-0" GUTTER TREATMENT SAWTOOTH ROOF

Coping

Corrugated Asbestos Roofing

Flashing

Purlin

Edge of Brick wall

Gutter

Gutter hanger

SECTION EAVES
Showing treatment of Corrugated Asbestos Roofing with Curtain Walls or Pilasters
SCALE 3"=1'-0"

SECTION EAVES
Showing Method of securing sheet to the eave purlin
SCALE 3"=1'-0"

Top of sheet

Corrugated Asbestos Siding

Cup shaped lead Washer

Galv. nail

SECTION WOOD PURLIN
Method of securing Siding

SECTION WINDOW HEAD
Showing application of corrugated Asbestos Siding above window without flashing.

Purlin

Metal sash.

Metal sash.

Flashing

Galv. Clip ⅛ x 1" x 5½"

SECTION WINDOW SILL
Showing application of corrugated Siding below sill and method of flashing

Corrugated Asbestos Siding

4"

2"

SECTION WOOD PURLIN
Showing top of siding

PURLIN SPACING FOR SIDING
Figure to top of purlins for steel, to center for wood
CORRUGATED ASBESTOS SHEETS are 27½" wide.

TABLE OF PURLIN SPACING FOR SIDING · BOTTOM COURSE · Length of Sheet	A	B	C
4'-0"	6"	18"	4"
5'-0"	8"	24"	4"
6'-0"	8"	30"	4"
7'-0"	8"	24"	4"
8'-0"	8"	28"	4"
9'-0"	8"	32"	4"
10'-0"	8"	27"	4"
INTERMEDIATE COURSE			
4'-0"	0"	22"	4"
5'-0"	0"	28"	4"
6'-0"	0"	34"	4"
7'-0"	0"	26½"	4"
8'-0"	0"	30½"	4"
9'-0"	0"	34½"	4"
10'-0"	0"	29"	4"
TOP COURSE			
4'-0"	0"	22"	4"
5'-0"	0"	28"	4"
6'-0"	0"	34"	4"
7'-0"	0"	26½"	4"
8'-0"	0"	30½"	4"
9'-0"	0"	34½"	4"
10'-0"	0"	29"	4"

SECTION PURLIN
Showing method of securing siding to the purlins, also end lap for side walls. This method is not to be used for Roofing

4" lap

TOP SHEET

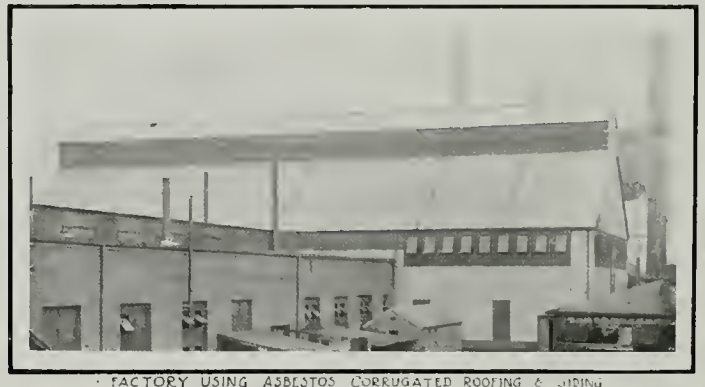
INTERMEDIATE

BOTTOM SHEET

Stove Bolts

SECTION DOOR HEAD
Showing method of siding at Door "Head."
SCALE 3"=1'-0"

Galv. Clip ⅛ x 1" x 5½"



FACTORY USING ASBESTOS CORRUGATED ROOFING & SIDING

GENERAL NOTES

ROOFING · Corrugated Asbestos for this purpose should be given not less than 6" end lap and two corrugations side lap.

SIDING · Corrugated Asbestos for this purpose should be given not less than 4" end lap and one corrugation side lap.

Sheets should be staggered when laying so that laps of each succeeding course occur two corrugations from the lap in the course below

Sheets meet but do not lap and are laid loosely. Sheet lead, about 20" wide pressed into corrugations

SECTION EXPANSION JOINT
Used about every 50'-0" on Roof of extreme length
SCALE 3"=1'-0"

2½" lap

Galv. Clip ⅛ x 1" x 5½"

Corrugated Asbestos Siding

Stove bolt

1 lead washer

Purlin

Ridge Roll for corner finishing, 2½" radius, supplied in 16", 42" and 96" lengths.

Stove bolt

PLAN OF CORNER
Showing application of siding and finish of Corner.
SCALE 3"=1'-0"

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Mrs. Reginald Knight Smith, Los Altos, Cal.	*Coxhead & Coxhead*	4
Mr. William Darsie, Palo Alto, Cal.	*Coxhead & Coxhead*	5
Ernest Coxhead, San Mateo, Cal.	*Coxhead & Coxhead*	5
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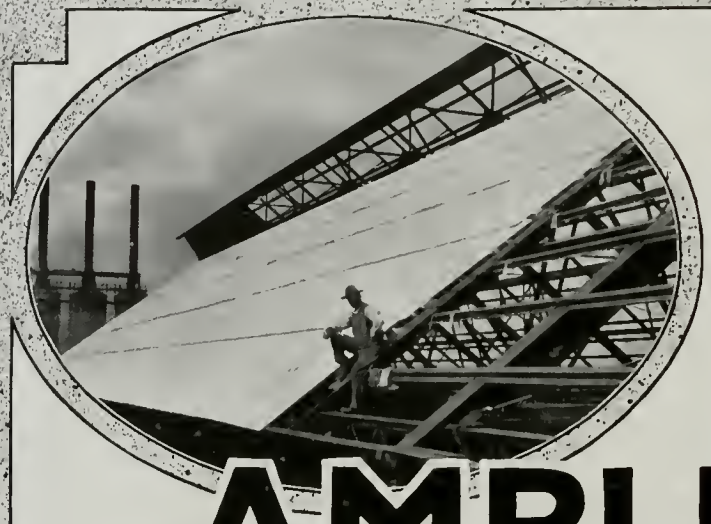
January— Decoration, State Capitol Rotunda, by Arthur F. Mathews.
February—Main Entrance, California State Capitol Building.
March— "The Witch Tree," by C. K. Bonestell, Jr.
April— Auditorium Entrance, Chautauqua of the Pacific, by Allison & Allison.
May— Church at Arques, France.
June— Larkin Street Entrance, The San Francisco Public Library, George W. Kelham, Architect.



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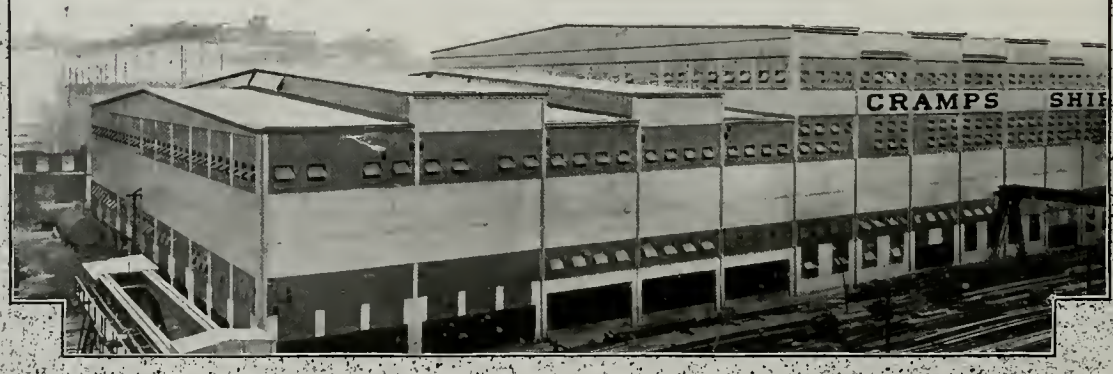

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